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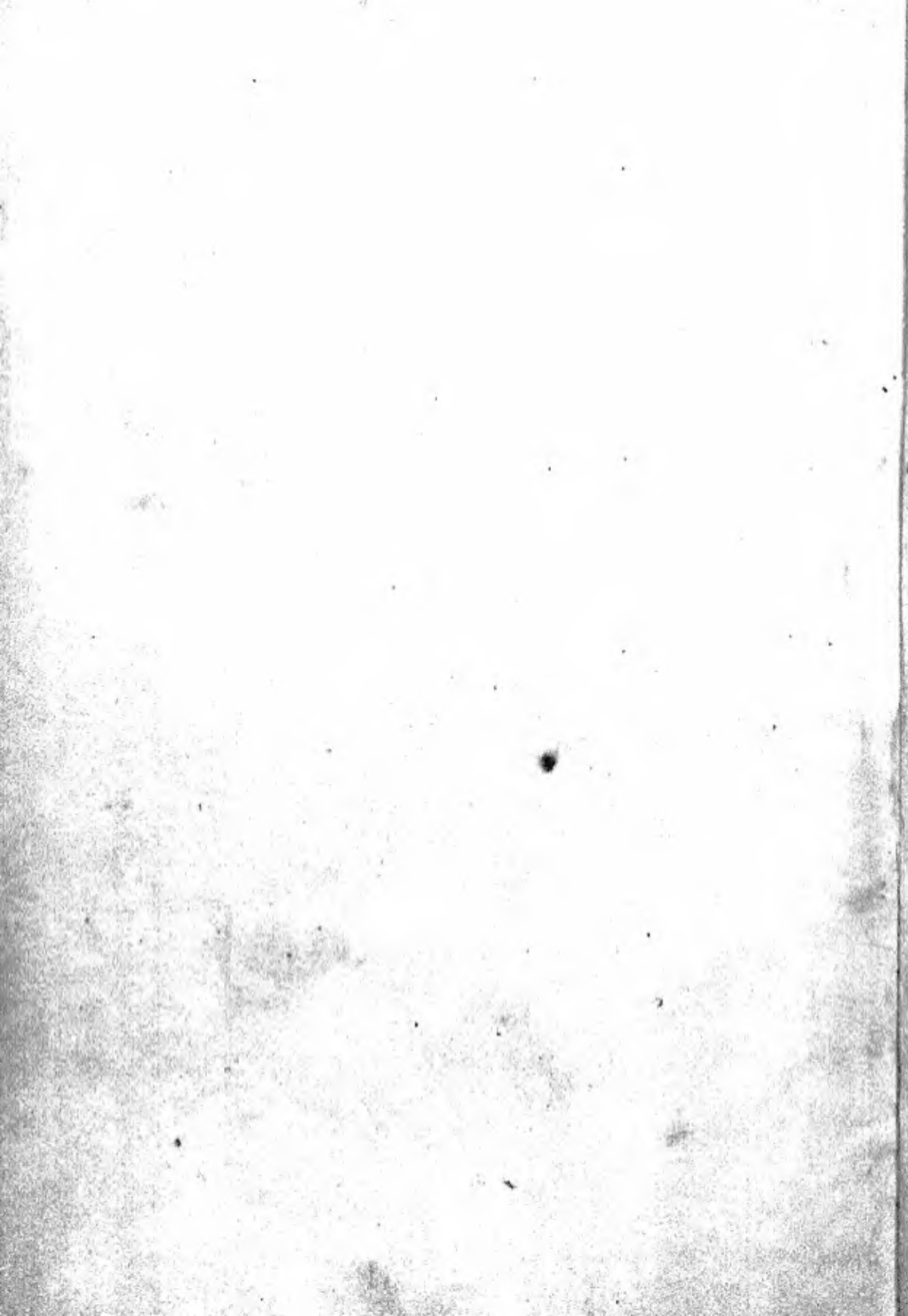
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NOTE.

It is not intended to publish a Part 3 to Volume XXII.

THE EDITOR.

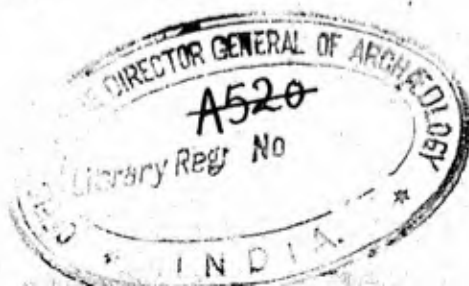
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ENGLISH CORRESPONDENCE OF KING MONGKUT.

(continued).

British Consulate
Bangkok,
August 18th. 1861.

F. O. Siam,
Vol. 24.
No. 30.

My Lord,

The Foreign Residents at Bangkok of the Protestant Religion have hitherto assembled for the celebration of Divine Service, in one of the houses of the American Missionaries. This is in many respects inconvenient, and it was resolved during a meeting, held for that purpose at this Consulate, that a memorial should be addressed to the Major King of Siam by the Protestant Community of Bangkok, soliciting His Majesty to grant a piece of land, in a convenient place for the erection of a Protestant Chapel. A Sub-Committee was named to collect subscriptions.

I was desired to act as Chairman, and to address the King on the subject of granting for that purpose, a piece of ground.

I have the honour to enclose herewith, a literal Copy of the King's answer, ceding to the Protestant Community the piece of land petitioned for.

The Act 6 Geo. Cap. 87 Sect. XI. cannot be applied to the present case according to the sense which it conveys. The number of Her Majesty's Subjects, professing the religion of the Church of England, is but small. I cannot appeal to Your Lordship under that Act for any assistance, but I may appeal for a grant to assist towards the erection of a Chapel at Bangkok, where according to the Protestant religion, service may be performed.

The Roman Catholic Church, besides that Bangkok is the Seat of the Bishop of Mallos, possesses four Churches or Chapels in Bangkok itself and five in the Country.

The Chapel now in contemplation of erection, will consequently be the first building dedicated to the performance of the Service according to the Protestant rites. I desired moreover the adoption of a clause in the organization of the Church Committee, that, should a Clergyman of the Episcopalian Church visit, or come to reside at Bangkok, the Chapel shall be likewise at his use to celebrate within, the Divine Service according to the Rites and Ceremonies of the Church of England. And with regard to the hours which are to be set apart for such a purpose, the necessary arrangements shall be made by consulting with the Trustees. Having placed the foregoing under Your Lordship's consideration, I now solicit Your Lordship's Sanction, that on account of Her Majesty's Government, I may be permitted to subscribe towards the erection of the Chapel out of the Contingencies, two hundred Pounds.

Your Lordship will observe from the letter which the King has addressed to me, that it is His Majesty's pleasure that the expenses for the proposed road from his palace to Paknam at the mouth of the Menam, a distance in a straight line of about thirteen miles, shall be defrayed out of the Treasury; hence the sum of one hundred pounds Your Lordship authorized me to contribute out of Contingencies towards the formation of the road, will apparently not be required.

The King maintains likewise favourably the proposition of the erection of a Light house at the Bar, and at his desire, a Committee was named during a meeting at the Consulate to give a report in what manner it may best be effected.

I have the honour to enclose a copy of a note which I have received from Mr. Gunn, one of the Sub-Committee to collect subscriptions, from which Your Lordship will observe that British Subjects resident in Bangkok have subscribed one thousand and five dollars (at four dollar and eighty cents per £, equal to two hundred and nine pounds ten shillings) towards the erection of a chapel, with a probability that the sum will ultimately amount to twelve hundred dollars two hundred and fifty pounds.

I have the honour to be &c.

Robert H. Schomburgk.

To

The Right Honourable,
Lord Wm. Russell, M. P
&c. &c. &c.

F. O. Siam (L. S.)
Vol. 24.
Copy
No 35.

Royal Residence,
Grand Palace,
31st July, 1861.

Sir,

I have received your letters under the date of 12th and 18th inst. the former accompanied 4 documents in relating to the proposed route.

This purpose is great, it may be troublesome and noxious to the native inhabitants in that district of their residences shall be removed for purpose of direct and broad route or path. And the fund of work will be great, ought to be from Treasure of our Governments.

Myself alone cannot decide to give you proper answer for being read to foreign community, who unanimously has shown the petition to me. I have therefore delivered those documents in hand of Chauphya Phra Klang the minister of Foreign Affairs here to obtain creditable translator or interpreter to translate in Siamese proper intending that I will lay before our Council for consideration and conclusion what to do. Then I will cause a proper answer to be given to you from them.

Myself think to construct the light houses at the Bar from the fund being the money of three years taxes deposed on Chinese people on this year

Regarding the required brief document for being testimony the small of ground given for erecting the Chapel for Protestant Christians, I beg to enclose herewith the customary Royal order or command in two pieces of paper, one of which shall be handed to the Officer of Surveying, the other shall be retained by the person who will possess the place concerned therein. It will I think [be] sufficient for the purpose. But if you require a longer document [than] these, which uncustomary, I will consider the proper term and give you another afterward. I ought to be very busy in writing and

arranging several documents in various affairs in locality. I seek pardon from you therefore for meet the delay always.

I beg to remain,

Your good friend,

S. P. P. M. Mongkut R. S.

on 3727th day of reign.

(L. S.)

(Sd.)

(L. S.)

P. S. I do not understand exactly throughout those documents as term therein are generally strange or unaccustomed in speaking and reading to me—they ought therefore to be translated in Siamese proper.

(Sd.) S. P. P. M. M.

(L. S.)

British Consulate

F. O. Siam
Vol. 27. No. 15

Bangkok.
May 8th 1862.

My Lord,

I have the honour to enclose herewith in original, a letter which I received from The Major King of Siam, His Majesty requesting that he may be permitted to purchase one of Sir William Armstrong's guns. I beg to refer Your Lordship to the letter itself, and if the request of the King can be executed, I am sure he will consider himself under obligation.

The permission appertains perhaps more strictly to the War Department, but I have no doubt if Your Lordship would advocate the King's request, he might see his wish realized. His Majesty has given the requisite orders for payment, reception and transmission of the Gun to Messrs. The Borneo Company Limited in London.

I have the honour to be &c.

Robert H. Schomburgk.

To

The Right Honourable
Earl Russell

&c., &c., &c.

(L. S.)

F. O. Siam,
Vol. 27.

Royal Residence
Grand Palace
29th April 1862.

Honored Sir,

I beg to apply to you one of my pleasures and desires hoping you can favour me to furnish it without delay as I thought it is only harmless.

Having had learned from various searches the bestness and most curiosity of the new breach loading cannon invented by Sir William Armstrong, I was eagerly desirous of obtaining one small gun of the only $2\frac{1}{2}$ bore made in good brass in manner of the Armstrong's cannon for my own enjoyment or play, to see the power and curiosity and usefulness &c. thereof, and for being the only specimen of such celebrated cannon, whenever We would concern relating to the power of such the breach loading cannon to our visitors came from remote state of Laos &c: to whom the sight of curious and powerful articles manufactured in Europe is very seldom; my purpose was only as the forementioned not for war-like purpose.

So I have written my order to the branch of the Borneo Company Limited at Singapore, offering to them the only price or amount of £300 that is to say three hundred sterling sovereigns for one of the gun forenamed with bore of $2\frac{1}{2}$ inches, they having accepted my order and being silent during a mean while have written me refusal of obtaining it for me in consequence of the prevention of their Governments. The extract of their letter to me is as the following.

"I have the honor to inform your Majesty that my friends
"in London applied to Sir Wm. Armstrong's agent for a six
"pounder gun with a bore of $2\frac{1}{2}$ inches, that gentleman stated that
"£ 300 was sufficient for the cost, but that he could not forward
"one without an order from the War Office. Accordingly my friends
"applied at the War Office and Lord Degray and Ripon informed
"them that at present it was not possible to allow any Armstrongs

"guns to be sold. In these circumstances I have been unable to procure one for Your Majesty."

Can you favour me by asking your Governments at home to favour me by their permission for only one of small Armstrong's guns of the bore of $2\frac{1}{2}$ inches to be sold to me according to my very desire? as I wish it only for purpose of pleasure in witnessing the specimen of such the newly invented gun to see the improvements of British power &c., not for any warlike purpose, so I hope my desire must be considered harmless.

When you will favour me by asking your government at home for what purpose I hope you will forward this my sealed and signed application to London, for being a testimony which your governments at home will see with great confidence on you.

I hope they will perhaps make permission extraordinary and peculiarly for myself, whom they are knowing as an intimate and distinguished friend of their gracious Sovereign Her Majesty Victoria the Queen of United Kingdom of Great Britain and Ireland defender of faith.

I have the honor to be

Your good friend,

S. P. P. M. Mongkut R. S.

on 4003rd day of reign

To

His Honor .

Sir Robert Schomburgk,
the Consul of Her Britannic
Majesty for Siam, &c. &c.

British Consulate

Bangkok.

July 31st 1862.

F. O. Siam

Vol. 27. No. 25

My Lord,

I have honour to enclose herewith in original two Notes which I received from the first King, referring to a collection of live animals from Siam which his Majesty is just now sending as a present to the Emperor of the French.

When the Siamese Embassy was in Paris, they were requested to interest their King to send such a collection, and one of the Employé's at the Jardin des Plantes, with Assistants, accompanied the Embassy on their return to Bangkok in order to superintend the choice of animals and their transmission to France.

The French Steamer "Gironde" was sent expressly to Bangkok for the purpose of conveying these animals to Suez, from whence they will be conducted across the Isthmus and placed on board of an other vessel of the French Government which awaits them at Alexandria for further conveyance to France.

It must become obvious, that as simple as the gift of the Siamese King to the French Emperor is in its true light, sufficient éclat has been given to this act by the French Government.

His Siamese Majesty probably considering, that having presented such a collection to the Emperor of the French, apparently imagined that such might cause remarks, if a similar present were not equally tendered to the Queen, he addressed to me his letter of the 21st of July. I informed the King in answer that the Zoological Society of London was an institution of private individuals, and that while I had no doubt they would feel grateful to his Majesty for his kind offer, I thought they might hesitate to incur so heavy an expense as would be entailed upon them by sending a vessel express for such a purpose to Bangkok. I promised however to communicate to the Zoological Society his Majesty's note. This produced in answer his second letter of the 23rd of July, requesting me to communicate to Her Majesty's Government his offer. I beg leave to enclose a copy of my answer to the King.

I intend to write by the present opportunity to the Secretary of the Zoological Society, informing him of the King's offer with the request to

place the matter before their Council and to inform me whether I am to take any further steps.

It would no doubt gratify the King if Your Lordship were pleased to acknowledge his offer of sending a similar collection as the one transmitted to France, to Her Majesty the Queen, if a proper conveyance be provided for.

I have the honour to be &c.

Robert H. Schomburgk

To.

The Right Honourable

The Earl Russell. K. G.

&c., &c., &c.

F. O. Siam
Vol. 27.
No. 102.

Royal Residence,
Grand Palace,
21st July 1862.

Sir,

On the time of the Siamese Embassy having been at Paris Monsieur Charles De Montigny, who had been French Plenipotentiary in negotiation of Galico Siamese Treaty here on the year 1856, and who on last year was sent by the French Governments at Paris to accompany Siamese Embassy there for having been familiar with Siamese, has introduced a person who is superintendant the Imperial Zoographical museum to be acquainted with our Embassy, and assured that His Majesty the Emperor of France please to have various kind of animals of Siam for that museum, His Majesty will be very glad if we would send some number of Siamese quadrupeds and fowls, for that purpose when our Ambassador have accepted, the French Governments have sent two French Zoographers with our Embassy on return to Siam and have placed arrangement that after a few months an Imperial Steamer will be sent here for receipt of animals required and selected by those two French Zoographers.

So on the present opportunity the French steamer "Gironde" came and lies at outside of the Bar—the French Commandant, acting consul and Zoographers encouraged me to write our royal letter in address to the Emperor on the subject. So I ought to do it, because our Embassy have had accepted to do so when they had been at Paris.

Whereas yourself had introduced a diploma from Zoographical or Zoological Society of England to me and made me an honorary member of that society on your first arrival here, I wish now therefore to serve her Majesty the queen of United Kingdom of Great Britain and Ireland on such or similar way, if you endeavour to have any person of that society to be here for selection of

animals and cause a large Steamer to come here for their receipt. I shall be glad to secure.

I beg to remain,
Your good friend,
S. P. P. M. Mongkut R. S.
on 4086th day of reign.

To His Honor
Sir Robert Schomburgk
Her B. Majesty Consul
for Siam &c. &c.

F. O. Siam
Vol. 27.
No. 103.

Royal Residence
Grand Palace,
23rd July, 1862.

Sir,

I have received your Note of the 21st. inst. on last night. I beg to state that when I have written you my last note, I considered that when I have so liberty to send some number of Siamese animal for Zoographical museum of Paris per the Imperial Steamer, it might be known to many even through England; and it might appeared that I am delighted to have much more respect and favourable endeavour for service to the Emperor of France than to Her Britannic Majesty, who has entered the true friendship with me before the Emperor of France, and who is of the language which is medium of my use in correspondences with many European nations who have now treaty power with this country. Then many might consider me as I am much marvelled or admired with name of that Emperor, that now French Subjects boasting almost everywhere, like the prince of Cambodia who considered the French Monarch as most and highest of all monarches on the surface of the earth.

For this consequence, I have considered that it will be best if I have the equal service to Her Britannic Majesty on the same manner, and it will be known as an equal friendly service with that was done to the French Emperor.

Moreover whereas you have introduced the Diploma from the Zoological Society of England to me and made me their honorary member long since, and nothing has been done by me in favour to the said Society after the Diploma was received, when they would have learnt that I sent certain number of Siamese animals to the Zoological museum of France, they might be sorry and consider me as the foressaid also.

On your reply to my last note you said that will write information and send my note to the only Zoological Society—it is occurred to me that it would be best and you would oblige to me

much if you would write this my intention to the British governments at home to make known to Her Britannic Majesty; then the receipt of animals may be with Her Majesty's man of war in the same manner; it will be great honor to me.

I beg to remain

Your good friend,

S. P. P. M. Mongkut R. S.

on 4088th day of reign.

To His Honor

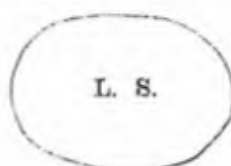
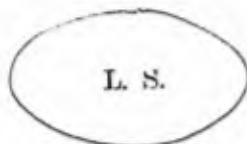
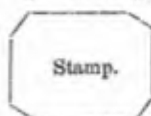
Sir Robert Schomburgk

the Consul of Her Britannic Majesty

for Siam &c. &c. &c.

F. O., Siam
vol. 34.

[True Copy.]



Somdetch Phra Paramendr Maha Mongkut by the Divine blessing of the Superagency of the Universe, the first King of Siam, and its dependencies, great parts of Laos, Cambodia, several provinces of the Malayan Peninsula &c. &c. &c.

To

Her Most Gracious Majesty Victoria,
Queen of the United Kingdom of Great Britain and Ireland,
Sovereign of Hindostan, Defender of the Faith, &c. &c. &c.

Our royal Sister and most distinguished and respected friend,
Humbly and respectfully sendeth greeting.

Please permit us to acquaint Your gracious Majesty, that Your Majesty's faithful consul, Sir Robert Schomburgk, whom Your Majesty in Council was pleased to nominate as consul at Bangkok, on his arrival here in the year of the serpent, ninth decade of the Siamese local Era 1219, corresponding to the Christian year 1857, was the bearer of Your Majesty's Royal letter and certain royal gifts to cement the friendship between us and Your Majesty.

The subject of Your Majesty's letter was introductory of Sir Robert Schomburgk in order that we might become familiarly acquainted with him.

Sir Robert Schomburgk has now been in Bangkok over six years, and has, on all occasions, endeavoured faithfully and zealously to fulfil his duties as the servant of Your Majesty.

He has also by his good qualities greatly pleased our Ministers, who have expressed their satisfaction with his conduct as consul, in a letter sent in his charge for the information of Your Majesty's Ministers.

Sir Robert Schomburgk is about the same age as ourselves, being only three months older. As he is now sixty years of age, he feels himself unable to withstand the effect of our warm climate, and has taken leave to return to Europe, where the climate is more salubrious.

We could not allow Sir Robert Schomburgk to depart without our royal letter which we have to send in his charge, and as he has resigned his appointment as Your Majesty's consul at Siam, we would beg Your Majesty that you will still continue to extend Your royal favour to him. We would beg Your Majesty will be graciously pleased to direct Your Ministers to select a person of rank and possessing the like good qualities as Sir Robert Schomburgk to be appointed in the place of Sir Robert Schomburgk without delay. We also beg that the new Consul at Siam may be a person of intelligence and well acquainted with his duties. We would prefer a person sent direct from England, and whose good qualities and abilities the British Government is aware of from personal acquaintance.

If the new consul be a person familiar with the international and other laws, he would render great assistance to the Siamese Government, who are in governing of a powerless nation, by advising and conferring with it in matters of importance, and thereby ward off any calamities which might otherwise befall us through misunderstanding with the neighbouring great powers.

From the South West extending to the North West of Siam, since the last 40 years, the frontiers of Great Britain certain disputes have joined those of this kingdom, different understanding on trifling matters have sometimes taken place between the two governments, but through the medium of Your Majesty's consul here, all these differences have been nearly all satisfactorily arranged: those that remain unsettled are but a few unimportant ones.

The Siamese Government is aware that it is distant from Europe and that it is unacquainted with the good laws and custom[s] of civilized Europe. The Siamese Government have consequently been willing that Your Majesty with the Ministers should decide on all such differences, as it has been confident that the decree of the British parliament would always be guided by justice. We consider ourselves as closely connected with Great Britain for the following three reasons.

1st Our territories have for a long period past, bordered on those of Great Britain, as we have above stated.

2nd A treaty was concluded many years ago and was renewed before any other nation made one with Siam.

3rd Besides the treaty Royal, letters have passed between Your Majesty and ourselves, the Siamese ministers and those of Great Britain have corresponded, these correspondences have been mutually read and understood without the necessity of the interposition of an interpreter

For these reasons we beg Your Majesty will bestow your compassion and favour on us.

Sometime since, we and our Ministers were desirous of nominating a Siamese consul at London, and we requested Sir Robert Schomburgk to inform Your Majesty's ministers of our intention. A reply was received giving their consent which pleased us much. We then selected Mr. D. K. Mason a British subject who had resided in Siam for eight years as merchant and had become acquainted with the customs of Siam, and who having many friends in London was desirous of returning to live there in an honorable position.

We informed Sir Robert Schomburgk who expressed to us his approbation of our choice; we therefore appointed Mr. D. K. Mason as our consul and conferred on him the title according to the Siamese custom of "Phra Siam Dhurabah." Sir Robert Schomburgk assured us that Your Majesty's Government would recognise the appointment.

I would beg Your Majesty will extend your favour and benevolence towards Mr. D. K. Mason our consul.

We were sincerely grieved to learn of the decease of Your Majesty's royal mother, and of Your Majesty's royal consort, which two sad events happened on the last year

We sincerely sympathize with Your Majesty's irreparable losses, nevertheless, we trust that Your Majesty will find consolation in the thought that all mankind must follow this path, even those most dear to us cannot be prevented from leaving us.

We ourselves have also within the last three years suffered losses in our royal family, by the death of our royal queen consort aged 27 years, of our second son aged 38 years, and of our daughter aged 8 years. These matters are all known unto Sir Robert Schomburgk.

We must now beg to express our pleasure and congratulations at learning that Your Majesty's royal family has been increased by the birth of royal grandchildren. We sincerely trust that they may long remain and will prove a source of happiness to Your Majesty.

We pray the Superagency of the Universe may pour his Divine blessing on Your Majesty and render you every happiness and a long and prosperous life and reign, and that the friendship between our two nations may be happily connected until the end of time.

Given at our Royal Court House Anant Samagome, Grand Palace Ratne Kosind Mahindr Ayudia Bangkok on Friday the 7th night of the Lunar month of Bisakh, which is the 6th month from commencement of cold season in the year of Mice sixth decade of Siamese local Era 1226, corresponding to the 27th day of the month of May in Anno Christ's 1864, which is the 14th year or 4762nd day of our reign.

Manu Regnia { All above lines are the Respectfully Homage from
Your Gracious Majesty's most obedient faithful
humble Servant honoured by Your Gracious Majesty
as Your Majesty's affectioned Royal Brother and
distinguished friend.

(Sd.) S. P. P. Mongkut Rex Siamensium.

[L. S.]

[L. S.]

F. O. Siam
vol. 46.

Royal Residence
Grand Palace,
Bangkok.
8th July, 1868.

My dear familiar friend,

His Excellency Henry Saint George Ord, the colonel Governor commander-in-chief for the British Strait Settlement or Prince of Wales Islands Pinang Malacca and Singapore, seemed to be a noble person of best humour & grace toward me almost alike my late lamented good will old friend Lieutenant colonel governor John Butterworth C. B., who had been familiar & intimate friend in private communication with me during his stay in government of the Strait Settlement in late reign of Siam, when I was only a prince out of political affair, until I became enthroned on the present royal throne.

This present colonel Governor was almost alike the said friend, since his becoming the colonel governor in the neighbouring British colony to Siam, I have embraced good opportunity to communicate with him several times occasionally, his speech & tone of letter from him was very gracious & respectful & very satisfactory to me indeed. Now he became familiar & intimate with me as well as his Lady Mrs. Ord who was regardful to my fine noble Ladies here. I am very anxious eagerly & very desirous of meeting with him & his lady in person even once.

I consider this is the great opportunity to have fulfilment of my pleasure & desire for interview with the said noble friends in persons, as the total Eclipse of the sun on 18th August will be most remarkable & interesting and its most duration about noon will be at Houwan longitude E. G. $99^{\circ} 42'$ & latitude North $11^{\circ} 39'$ where I will go to wait to see the said Eclipse. I wish to write him an invitation to be in accompany me thither upon that time, but I fear may he refuse it. Please assist me to fulfill my desire according to your ability. I shall feel great obligation from you.

I beg to remain

Your faithfully good friend,

S. P. P. M. Mongkut, R.S.

on 6265th day of reign.

To H. Alabaster.

WAT BENCHAMABOPIT AND ITS COLLECTION OF IMAGES OF THE BUDDHA

BY H. R. H. PRINCE DAMRONG RAJANUBHAB.

WAT BENCHAMABOPIT is an old temple. It is not certain whether it was erected during the time of Ayudhya or of Bangkok. Originally it was a very small temple called Wat Lem (แหลม a projection of land), because it stood on a narrow piece of land between gardens and rice fields. It was also at one time called Wat Sai Thong (สีทอง), and probably at that time the principal object of interest near by was a "Sai Thong" tree.

In 1827, during the reign of Phra Nang Klao, the Chief of Vieng Chan revolted and brought his army easily and safely down from Vieng Chan, by using the following stratagem. He told the Governors of the provinces along his line of route that he had received an order from the Government at Bangkok to bring down his army in order to help in the war against the Europeans. This was at the time of the first Anglo-Burmese war, and the time when the British Government had sent Capt. Burney on his mission to Siam to conclude a treaty. On account of these two events, the news had spread that the British were coming to wage war against the Siamese. This accounts why the Governors along the route from Vieng Chan southwards believed in the Chief of Vieng Chan's story. The more so, because they all knew that the Chief of Vieng Chan was an old favourite of King Phra Nang Klao. They gave him food and helped his army to come down without difficulty. When he had reached Korat and taken the town, the Chief of Vieng Chan declared himself openly as a rebel, but the Government at Bangkok received the news only after the town of Korat had been captured. An army was equipped in haste to march against the Chief of Vieng

Chan. While these preparations were being made, the news reached Bangkok that the rebel army had come as far as Mueang Saraburi, but the Government at Bangkok was still in doubt as to the strength of the rebel forces and still unaware of their intentions, whether their aim was to capture Bangkok or not. So, full preparations were made for the defence of the Capital, and posts were established along the fields from Samsen to Hua Lampong. At that time Prince Krom Phra Bibit, the son of the King Phra Buddha Loes La (Rama II), was placed at the head of the forces at Samsen and established his headquarters in this temple. After the rebellion had been crushed, he restored the temple for the first time, and, together with four of his brothers by the same mother, erected five Phra Chedi in front of the temple, but at that time it was still a small village temple. Later, during the reign of King Mongkut, the latter gave it the name of Wat Benchabopit, that is to say, the temple of the five princes.

In 1899, when King Chulalongkorn began the construction of Dusit Park, he had to take over the ground of Wat Dusit to erect the Dusit Palace and the ground of another deserted temple to make Benyamas Road. King Chulalongkorn wished to follow the ancient custom of his predecessors, and to erect new temples in compensation for the loss of the old ones. But he thought that, if he added to the number of already existing temples by constructing new ones, it would be difficult to preserve them in good repair. He considered that it would be better to spend the money on one single large temple and decorate it elaborately. He selected for this purpose Wat Benchabopit, and ordered artists of fame, such as Prince Narisaranuvattivongs, to design the plan; the latter chose an ancient Siamese design to be executed in first-class white marble. Then His Majesty gave the temple the name of Wat Benchamabopit, which means "the temple constructed by the fifth King of the dynasty."

During the construction of the temple it occurred to King Chulalongkorn that the images of the Buddha to be placed in it should be selected from among numerous old and beautiful images made in various countries at different periods, and should be displayed in such a way that the public might acquire a knowledge of

Buddhist iconography. To this effect King Chulalongkorn ordered that a gallery should be erected in the temple, and entrusted me with the task of collecting images of the Buddha of various styles, and of arranging them in the gallery according to his desire.

The task of collecting these images and arranging them in the gallery was subject to a number of conditions: first, the images should be of artistic value; secondly, they should be different from each other; and thirdly, they should be of about the same size. These three conditions made it impossible to find ancient images alone for the purpose in view. The collection was thus made by two methods. By the first a search was made for ancient statues of Buddha in the provinces of Siam as well as in the capital. Whenever a statue of the required size was found, it was brought down to the temple, and search extended into foreign countries. The second method was that whenever a statue was found of the required style, but too small to be placed in the gallery, an enlarged copy of this statue of the size required was cast and placed in the gallery. The casting of these images was made exclusively by private persons who offered them to the King, because the creation of images of the Buddha is considered an act of religious merit.

But the difficulty was to find sufficient room for all these statues, for, as soon as it was known that the King had given permission to place in the gallery of Wat Benchamabopit images made according to the desired style, many persons were eager to cast images and to offer them to the King to be placed in the temple. This is why all the images in the gallery of Wat Benchamabopit are made of bronze; some are ancient and others have been cast from ancient models. They have been selected so as to represent the styles of the various periods of Siamese art as well as the styles of different countries.

It took many years to collect these fifty images, and the last one was only placed in the temple in the very year of the demise of King Chulalongkorn, who was thus able to see his work completed. If there were still sufficient room for them, there is no doubt that many more statues could be added to the collection, but the lack of space is the reason why the collection has had to be discontinued.

Besides the Bot and the gallery, the other objects of interest in Wat Benchamabopit are :—

1) The Bo tree planted behind the gallery. This is the first Bo tree which came from Buddhagaya to Siam. In ancient times, the seeds of the famous Buddhagaya Bo tree were brought from Ceylon. In recent times, in 1891, a Bo tree from Buddhagaya was brought, and planted in Wat Benchamabopit by order of King Chulalongkorn.

2) The residence of the chief priest, which is an ancient royal pavilion originally erected in the royal palace. It was the private residence of King Chulalongkorn during his stay in the priesthood. It was transported and re-erected at Wat Benchamabopit in its original state, and now serves as the residence of the chief priest.

King Chulalongkorn had expressed his desire that after his cremation the portion of the ashes which it is customary to throw into the water should be enclosed in the basement of the Phra Buddha Jinaraj. King Rama VI fulfilled the wish of his father. Wat Benchamabopit is thus an important temple for three reasons : (1) it is a memorial to King Chulalongkorn, (2) it is a first-class example of modern Siamese architecture, and (3) it is a museum of ancient images of the Buddha. In addition it has a school where religious doctrine and the Siamese language are taught.

**A LIST
of
THE IMAGES OF THE BUDDHA AT WAT BENCHAMABOPIT.**

In the 'Bōt'.

1. Phra Buddhajinarāja, seated with one leg above the other in the attitude of subduing Māra (the Prince of Evil). This statue, which is the central image in the 'Bōt,' is a copy of the Buddhajinarāja at Bisnulok cast by order of King Chulalongkorn in 1901.

2. Phra Nirarogantarāya, seated with one leg above the other, with two Nāga figures in human shape holding a parasol and a fan respectively. Sixteen images of this type were cast by order of King Rāma VI in 1916 to commemorate the 6th year of his reign.

3. A standing Buddha wearing the attributes of royalty. This is the biggest image in the Lopburi style known to be in perfect condition. It comes from Wat Devarāja Kunjorn, Bangkok, and is placed outside, behind the 'Bōt,' under a canopy.

In the 'Sala' in front of the Temple.

1. In the Northern Sala (Sala Than Yai), a Burmese image of the Buddha made of white stone, presented by King Chulalongkorn, when he founded the Temple.

2. In the Southern Sala (Sala Mom Chuei) an image of the Buddha seated under the Nāga, in the attitude of subduing Māra. The image bears an inscription dating from the period of S'rivijaya. Found by H. R. H. Prince Damrong at Jaiya and presented by him to King Chulalongkorn. It is surmised that there was originally no Nāga, because the Buddha in the attitude of subduing Māra is never found under the Nāga. In the latter form he always sits cross-legged. This Nāga must have been cast separately, and is of Khmer style.

In the Angles of the Outer Gallery.

1. South-western angle (southern face). A stone image from the Dvāravatī period bearing an inscription and found at Lopburi.

2. Western angle. A stone image from the Dvāravatī period, found at Lopburi.

3. Western face. A stone image from Ceylon.

4. North-western angle. A stone image from the Ayudhya period found at Lopburi.

In the Inner Gallery.

(N. B. No. 1 is on the left hand, when entering through the door to the south of the 'Bōt').

1. A standing Buddha wearing the attributes of royalty, in the Khmer style of the Lopburi period. This image in the attitude of Teaching was cast and enlarged from an old model.

2. Phra S'ākyasingh, seated cross-legged in the attitude of subduing Māra, in the style of the Chieng Saen period. Found at Chieng Saen.

3. An image of the Buddha seated cross-legged in the attitude of subduing Māra, in the style of the Chieng Saen period. Found at Wat Bang Plu, Dhonburi.

4. A standing Buddha in the attitude of forbidding his relatives to fight one another, in the style of Sukhodaya. Found at Wat Bang O Chang, Nondaburi.

5. An image of the Buddha seated cross-legged in the attitude of subduing Māra, in the style of the Chieng Saen period. Found at Wat Siri Pañña, in the North-Western Circle.

6. A standing Buddha, of Indian style, cast and enlarged from an ancient model, which was dug up in the Korat province.

7. An image of the Buddha seated cross-legged in the attitude of subduing himself by fasting. This image, which shows the (Greek) style of the Gandhāra sculptures, was cast after a stone original kept in the Museum at Lahore.

8. A standing Buddha in the attitude of calming the ocean in the style of the Ayudhya period. Found at Wat Yai, Bejraburi.

9. An image of the Buddha seated cross-legged in the attitude of subduing Māra, in the style of the Chieng Saen period. Found at Wat Phra Kong, Lamphun.

10. A standing Buddha in the attitude of forbidding his relatives to fight one another, in the style of the Lopburi period. Found at Bejraburi.

11. An image of the Buddha seated cross-legged, in the, attitude of meditation, in the style of the Dvāravātī period, cast and enlarged from an ancient original found in the bed of the Mūn River at Wang Palat, Korat province.

12. A standing Buddha of Japanese style, cast and enlarged from a model.

13. An image of the Buddha sitting with one leg above the other in the attitude of subduing Māra, of Khmer style, bearing an inscription. Found at Wat Si Chin, Dhonburi.

14. A standing Buddha in the attitude of calming the ocean in the style of the Ayudhya period. Found at Bejraburi.

15. An image of the Buddha sitting with one leg above the other in the attitude of subduing Māra, in the style of the Chieng Saen period. Found at Wat Ko Koet, Ayudhya.

16. A standing Buddha in the attitude of forbidding his relatives to fight one another, in the style of the Sukhodaya period. Found at Wat Mai Nagor Luang, Ayudhya.

17. An image of the Buddha sitting cross-legged in the attitude of subduing Māra, in the style of the Chieng Saen period. Found at Wat Luang, Muang Payao, Bayab Circle.

18. A standing Buddha, in the attitude of calming the ocean in the style of the Ayudhya period. Found at Bejraburi.

19. An image of the Buddha sitting with one leg above the other in the attitude of subduing Māra in the style of the U Thong period. Found at Wat Mahādhāt, Muang Sān.

20. A standing Buddha in the attitude of calming the ocean, in the style of the Ayudhya period. Found at Bejraburi.

21. An image of the Buddha sitting cross-legged in the attitude of subduing Māra, in the style of the Chieng Saen period. Found at Chieng Mai.

22. A standing Buddha in the attitude of forbidding his

relatives to fight one another, in the style of the Lopburi period, cast and enlarged from an ancient model.

23. An image of the Buddha sitting with one leg above the other in the attitude of subduing Māra, in the style of the U Thong period, cast and enlarged from an ancient model.

24. A standing Buddha in the attitude of Teaching, in the style of the Lopburi period, cast and enlarged from an ancient model.

25. An image of the Buddha sitting with one leg above the other in the attitude of subduing Māra, in the style of the Chiang Saen period. Found at Wat Phra Bat Tak Pha, Lamphun.

26. A walking Buddha in the style of the Sukhodaya period from Wat Mahādhāt, Bangkok.

27. A walking Buddha, in the style of the Sukhodaya period, from Wat Dhāni, Sukhodaya.

28. An image of the Buddha, sitting cross-legged, in the attitude of subduing Māra, of Burmese style. Found at Pagan.

29. A standing Buddha in the attitude of calming the ocean in the style of the Lopburi period, cast and enlarged from an ancient model.

30. An image of the Buddha sitting cross-legged in the attitude of subduing Māra, of Burmese style. From Rangoon.

31. A standing Buddha in the attitude of forbidding his relatives to fight one another, in the style of the U Thong period, cast from a reduced model of the image on the pediment of the 'bōt, at Wat Rājādhivās.

32. An image of the Buddha sitting cross-legged in the attitude of subduing Māra, of Burmese style. Found at Mandalay.

33. A standing Buddha in the attitude of Blessing, in the style of the Sukhodaya period, cast and enlarged from an ancient model.

34. An image of the Buddha sitting cross-legged, in the attitude of subduing Māra, in the style of the Sukhodaya period. Found at Wat Phya Krai (Jotanārām), Bangkok.

35. A standing Buddha in the attitude of forbidding his

relatives to fight one another, in the style of the Ayudhya period. Found at Wat Yai, Bejraburi.

36. An image of the Buddha sitting with one leg above the other, in the attitude of subduing Māra, in the style of the Ayudhya period. Found at Bejraburi.

37. A standing Buddha with the attributes of royalty, in the attitude of calming the ocean, in the Khmer style of the Lopburi period, cast and enlarged from an ancient model.

38. An image of the Buddha sitting with one leg above the other, in the attitude of subduing Māra, in the style of the Chieng Saen period. Found at Wat Phra Bat Tak Pha, Lamphun.

39. A standing Buddha, in the attitude of Teaching, in the style of the Lopburi period, cast and enlarged from an ancient model.

40. An image of the Buddha sitting with one leg above the other, in the attitude of invoking victory, in the style of the Ayudhya period, cast and enlarged from an ancient model.

41. A standing Buddha of Japanese style, cast and enlarged from an ancient model now in the National Museum.

42. An image of the Buddha sitting cross-legged in the attitude of subduing Māra, in the style of the Chieng Saen period. Found at Wat Sawang Arom, Muang Thung Yang, Utaradit province.

43. A standing Buddha in the attitude of calming the ocean, in the Khmer style of the Lopburi period, cast and enlarged from an ancient model.

44. An image of the Buddha sitting cross-legged in the attitude of subduing Māra, in the style of the Chieng Saen period. Found at Wat Arun, Dhonburi.

45. A standing Buddha in the attitude of Teaching, in the style of the Dvāravati period, cast and enlarged from an ancient stone model.

46. An image of the Buddha sitting cross-legged in the attitude of Teaching (called Gandhārarath, used in the ceremony of calling down the rain), in Sino-Siamese style, of the Ayudhya period. Cast and enlarged from an ancient model now at Wat Yai, Bejraburi.

47. A standing Buddha, in the attitude of calming the ocean, in the style of the Ayudhya period. Found at Bejraburi.

48. An image of the Buddha sitting cross-legged in the attitude of meditation, in the style of the Chieng Saen period. Found at Chieng Saen.

49. A walking Buddha of Indian (Gupta) style, cast and enlarged from a walking Buddha found at Sarnath, and now in the National Museum.

50. An image of the Buddha sitting with one leg above the other, of Japanese style, from Japan.

51. An image of the Buddha sitting with one leg above the other, wearing the attributes of royalty, in the style of Haripuñjaya. Found at Wat Mahādhāt, Lamphun.

The 'Vihān Somdech'.

This 'vihān' was originally designed for the Library of Wat Benchamabopit. When the collection of images of the Buddha became too large to be housed in the inner gallery, some of these images were housed in the building itself.

The ground floor has been reserved for those images of middle size which were too small to be placed in the gallery, and for big images for which no more space was available in that gallery. The first floor will be reserved for images of small size, as it is intended to make of Wat Benchama a kind of annex to the National Museum, where various Buddhist images will be exhibited. At the present time, the installation is not yet complete, and the two most important images now kept in the 'Vihān Somdech' are :

1. Phra Fang, an image wearing the attributes of royalty, in the style of the Ayudhya period. This image, which is placed in an alcove, can be seen from outside. It comes from Muang Fang, north of Utaradit.

2. Phra Buddhanarasiha, cast by order of King Chulalongkorn from a model kept in the Royal Palace. This image is now in the centre of the first floor.

REVIEW OF BOOKS.

Henri Parmentier.—*L'Art Khmer Primitif*. Publications de l'Ecole Française d'Extrême-Orient, XXI—XXII, (Paris G. Vanoest 1927).

Last year saw the publication of a learned and very fascinating work under the above title. The author is, of course, the well known Chief of the archaeological service in French Indo-China and has for many years been a prominent member of the famous *Ecole Française d'Extrême Orient* in Hanoi, that distinguished seat of learning from which so much has been done to dispel the darkness and ignorance that, only a good generation ago, still surrounded the major part of the history of the Indo-Chinese peninsula.

The work consists of two volumes, the first giving the richly illustrated text (402 pages) and the second containing no less than ninety-six excellent plans and designs, drawn by the author himself, besides four instructive maps of ancient Cambodia. These maps show the distribution of those sanctuaries and buildings which, in M. Parmentier's opinion, belong to the so-called primitive Khmer art.

It may be said here at once that the result of M. Parmentier's painstaking and ingenious studies, undertaken in the field, do not disappoint expectations. Much, which formerly seemed unintelligible or dark to the student of these matters, has been cleared up and new light is shed on many perplexing questions especially regarding the relations between the different styles of the art and architecture of Cambodia, Java, Champa and ancient India—the last named their common mother country. This is, of course, not M. Parmentier's first serious work as an author. His "*Monuments chams de l'Annam*," "*L'Art d'Indravarman*" and "*Etudes asiatiques, Origine commune des architectures dans l'Inde et en Extrême-Orient*" besides numerous papers on matters of archaeological and artistic interest—not to forget those of his consort, known under the "*nom de plume*" as Jeanne Leuba—have long been known and treasured among students of the past of this corner of the world. Indeed it is difficult to overrate the importance of the work done by Mr. Parmentier in connection with the exploration, the study and—last but not least—the preservation of the many wonderful relics from ancient Cambodia's and Champa's golden age; and it is sincerely to be hoped that he will still be able, for a good many years to come, to continue his eminently fertile

activities, for the furtherance of human knowledge. Though it is true that Professor Finot and M. Groslier—and to a certain degree Major Lunet de Lajonquière—have contributed remarkable studies on primitive Cambodian art, M. Parmentier is the first to take up the whole problem for a thorough examination.

By primitive art M. Parmentier understands that form of art which flourished between the Vth and the IXth century A. D. and which was succeeded by what has been termed the classic art, the latter including the forms characteristic of Indravarman (the king who reigned A. D. 877-889) and Bayon (almost contemporaneous with Indravarman's art style). That classic art saw its final and crowning triumph in magnificent Angkor Wat.

The chief characteristics of the primitive art, which separate it from the classic, are roughly the following:— The sanctuaries of the former type are generally isolated and do not present the complex plans of those of the classic period, with their surrounding walls or galleries, annexes, etc. Next they are nearly always built of bricks, only in a single case of laterite, while those of the classic age, particularly those of the Bayon style, are constructed of sandstone. Furthermore their superstructures are, in most cases, covered with a ridged roof with gables, while those of the classic age take the form of a conical "prang", its terminal being a lotus flower shaped stone. Finally there are the different modes and styles of decorations of the walls and especially of the lintel. The different styles of carving of the lintel, always a monolith, are a precious help to decide to which art period the building in question belongs. By a happy inspiration Major Lunet de Lajonquière, when engaged on his grand survey of the Cambodian monuments during the years from 1901 to 1907 (the results of which are given in his imposing work "*Inventaire descriptif des monuments du Cambodge*" in three volumes)* got the idea of dividing the different styles of carving of the lintels into five groups or types. These types are shortly described in the afterfollowing:—

Type I is the so-called Makara lintel. At the two extreme ends of the lintel are seen two monsters facing each other (inwards). These monsters have scaly bodies like sea monsters, their mouths are wide open, the

* Referred to further on as I. K.

upper lip being continued in an elephant's trunk, the tongue is long and slender like a harpon, their tails end in cock's tails while their feet are those of a vulture. From their mouths issue either lions or human beings and a personage is sitting on their back or stands, half hidden, behind their bodies. These monsters hide the supports of an arch which spans the space between them. Under the arch hang three lockets or medaillons, the central one of which contains an image of the god Indra sitting on an elephant's head, while the two others contain horsemen.

Type II is more rarely met with. It is a modification of type I; but instead of the Makaras one sees sheaves of flowers or oval lockets. The lockets sometimes contain no figures at all.

Type III is very common. In the center is a monster's head, seen en face, with protruding eyes, its mouth is wide open and its paws are thin and crooked. On the head sits a Brahmanic divinity. From the monster's mouth issue two flower garlands in horizontal direction for finally to bend down at the lower corners of the lintel. Horsemen, dancing girls, bounding lions or fantastic animals often enter into this kind of ornamentations. Two modifications of type III are met with. In one the monster's head is replaced by that of an elephant having often three heads. This latter group may again be replaced by S'iva on the bull Nandin, or Vishnu riding on the Garuḍa (as so often seen on the gables of modern Siamese temples)* or the Vishnu-Narasimha.

Type IV shows either Vishnu resting on the serpent Ananta, the churning of the sea or episodes from the Rāmāyaṇa.

Type V is solely decorated with patterns of leaves, often of a very artistic effect.

The lintel carvings connected with the primitive art are all of types I, II, or V, (though type IV may be met with) the two remaining types belonging essentially to the classic age. With regards to the walls of the sanctuaries of the primitive art, these are decorated with representations of a certain kind of edifice in reduced scale, a thing never met with in sanctuaries of the classic age, where the surface of the walls is decorated with rows of divine or human figures. It may be added that the small

* The text put in between brackets represents the reviewer's opinion or information added by same.

columns supporting the lintel also help by their shape to indicate the particular style to which the buildings belong. Thus for instance during the primitive art period these columns were round, rarely octogonal, while from the IXth century they are always octogonal. M. Parmentier has studied in all 63 buildings and the outcome of these studies appears in the work under review. This work often necessitated clearing of the jungle, which had overgrown the ruins, and sometimes even considerable excavations had to be undertaken, an arduous and painstaking work which, however, brought its reward in enabling the author to assign to the primitive art of the Khmer its proper place in relation to the Indian art in India itself, as well as in Further India.

The sanctuaries belonging to the primitive art are found scattered over the whole territory of Cambodia, from north to south and east to west; but they cluster mostly in the south and south-east.

The following will serve as a brief description of the monuments treated by the author:—

Materials:—Bricks were generally used and caves or natural rocks seldom utilized.

Situation:—No rules were followed. Most of the sanctuaries are built in the plains, very few on hill tops.

Orientation:—Generally East 5° North, rarely East. But in many of the sanctuaries the doors face North, South-east or even West.

Composition:—Mostly a single sanctuary; sometimes two or three, which then are ranged on a line. Now and then supplementary buildings (cells) are found, as well as srâ's (temple ponds); but taken as a whole, nothing points to any plan having been followed. This is in the greatest contrast to the later classic age, where nearly all the temples are built and grouped according to a strictly and harmoniously followed plan.

Details of construction and ornamentation:—The sanctuaries may be divided into two categories according to whether they contain one or two rooms; the sanctuaries of the latter type are, however, rare. Those consisting of a single chamber are either square or rectangular in shape; of the sanctuaries treated by M. Parmentier 60% are rectangular, while the square formed dominate in the classic age.

The exterior walls are provided with so-called false, or rather blind,

doors on the three sides. There is thus only a single entrance; the surface of the walls project slightly. The superstructure may be of two kinds; if the building is rectangular in shape it rises in slightly accentuated tiers ending in a semi circular vault covered by an elongated ridged roof which ends in two perpendicular gables. In case of the square formed sanctuary, the superstructure seems to be a tiered pyramid, but here the question of the terminal is more difficult to resolve, as but few vestiges have been left of the upper parts of such structures and only a conjectural answer can be given.

The interior of the sanctuary was provided with a low wooden ceiling, the edges of which rested on cramps of stone fixed in the walls. In the center of the chamber stood the stone image of the particular divinity worshipped there; but these images have nearly everywhere disappeared. The idol stood on a pedestal or altar superposed by a so-called *snānadronī* which supported the idol and received the offerings of lustral water poured over same on ritual occasions. This *snānadronī* was square formed and hollowed out to a depth of 7-8 centimetres and provided with a grooved outlet shaped like a beak, called a *somasūtra*, which, piercing the northern wall of the sanctuary, conducted the lustral water outside. The spout of such *somasūtras* is often carved into the likeness of a monster. Like the images the *snānadronīs* with their *somasūtras* have mostly disappeared, thanks to the iconoclastic zeal of fervent Buddhists or the impious ravager of treasure hunters.

It will be understood from the above description that the ceremony of the *pradakṣiṇā* (circumambulation) in the already narrow chamber was made impossible by the presence of this *somasūtra*.

Besides the square formed *snānadronīs* there were also circular shaped ones, the latter being preferably employed in the octagonal towers, while the former are found in the rectangular or square formed sanctuaries.

Next we come to the *maṇḍapa*—*Mondob* in Siamese—which in reality is a kind of stone *daīs* erected in the interior of the sanctuaries dating back to the primitive age. Remains of six *maṇḍapas* have been found, four of them sheltering *snānadronīs*. One, a perfect masterpiece of sculpture, covers a stoneslab engraved with an inscription from the reign of king *Īśānavarman* (beginning of the VIIth century A. D.). On the edge of the

roof of the dais are seen small niches containing human figures, being exact counter parts of the so-called *Kuṭus*, so characteristic of the Pallava art of ancient India. The basement of the sanctuaries were often elaborately shaped in terraces with richly ornamented projecting angles, the flight of steps leading up to the entrance commencing with a broad demi-circular stone slab.

The exterior of the walls was provided with pilasters which, however, projected but feebly from the surface; they divided the surface in equal or unequal spaces. The pilasters were ornamented with patterns of garlands or pearls. In the center of the wall one sees the already mentioned representation of an edifice in reduced scale or of human or divine figures standing or sitting in niches.

The reductions of edifices ornamenting the walls of the sanctuaries are of great importance as they may give a faithful idea of what the architectural style, preceding that of the primitive art, was like. Sometimes these reduced edifices represent "*Ākāśa Vimāna*"—heavenly palaces—showing divinities and adoring figures seated in them. (In this connection it may be re-called that the state funeral cars used for Royal cremations in Bangkok do also represent *Vimānas*, but their shape is quite different from those depicted on the walls of the sanctuaries treated in this work).

The profile of the lower part of the sanctuaries, studied by M. Parmentier, shows no less than sixteen different patterns but is generally of a very mediocre artistic effect. The uppermost part of the basement is sometimes provided with small niches, containing human heads or faces seen in three-quarter profile, like the *Kuṭus* of the Pallava art, referred to in connection with the *Maṇḍapa*.

The entrance to the sanctuary is flanked by columns and superposed by a lintel of type I, II or V, covered by an arch inside which is seen a reduced edifice or, as in the case of the famous temple, called *Maha Rosei* (The great ascetic—*S'iva*), the figure of a divinity.

The blind doors are also flanked by columns and superposed by arches. The *piedroits* supporting the lintel and framing the entrance lent themselves admirably to inscriptions and thus we find them very often covered with detailed inscriptions the contents of which have been of the utmost importance to historical research. The entrance of the sanctuary

could be closed by heavy wooden folding doors, of exactly what shape and decoration it is difficult to say now, but the blind doors may here give us some clue, also the stone circlets on either side give us an idea of how they were manipulated into position. (Most likely these doors resembled the present day temple doors of Siam.)

The columns were nearly always round in shape; octogonal ones, however, are also found, as already stated in the beginning of this review. It may be added that not all the sanctuaries were provided with blind doors, so for instance in buildings with superstructures, consisting of 5-6 or more tiers, there are no blind doors, also that in the other type of sanctuary, where the tiers are few but well accentuated, one sees small edifices in reduced scale placed on the corners of the base of each successive tier.

Decoration is not much in evidence, besides that already mentioned, and in many cases the walls of the sanctuaries are absolutely naked. However, it is quite probable that the wall surfaces in those far away days looked entirely different from what they do to-day, being coated with a kind of sculpted plaster (akin to that we find in *débris* at Phra Patom and Pong Tuk, which roughly belonged to the same age as the primitive art of Cambodia). It is also possible that the wall surfaces were decorated with paintings.

Representations of animals are somewhat rare with the exception of the Makara; the lion, so dear to classic art, is seldom depicted.

The building materials consisted of well made bricks held together by a peculiar binding material the nature of which, as in the case of the Châm temples, is still a secret to us.

The stone used was a kind of schist, and it is a very evident that the artists of the primitive art style were not yet so skilled in treating it as those of the later classic art period. Stone was only used for lintels, door frames, columns and the interior crooks supporting the wooden ceiling. In rare cases a sort of white laterite was used as building material instead of bricks.

After this very detailed description of the style and the construction of the sanctuaries, belonging to the so-called primitive art and architecture of ancient Cambodia, M. Parmentier, on the following 192 page of his book treats the most important temples or groups of temples classified under the above nomenclature.

The edifices belonging to the primitive art were all—more or less—situated adjacent to the rivers and watercourses of ancient Cambodia. This is in contrast to the edifices of the classic age where we find a considerable number erected in the midst of the jungle or on the tops of almost inaccessible mountains; viz: Koh Ker, Bantei Chmar, Prah Vihar, Wat Phu (Bassac) &c. The most important group is that of *Sambor Prei Kuk*—not to be confused with Sambor on Mekong—which lies on an affluent of Stung Sen, a river, which coming from the northern part of Cambodia and running south, empties itself in the lower portion of the Tonle Sap, the great inland lake. This important group or groups, of temples, now partly overgrown with thorny jungle, probably lay inside the earthen ramparts of an antique city of no mean size. Some of the temples found here, and there is a vast number of them, date back to the time of Īśānavarman (VIIth century A. D.) and show a S'ivaite cult as, according to an inscription, a linga of gold was adored in one of them. Three of the largest groups were enclosed within double enceintes of laterite walls, broken by gopuras (gate buildings), the walls being decorated with sculptures of men fighting lions. Also śrī's provided with steps of laterite were found within the enceintes.

In one of the towers (because all the sanctuaries treated here are in reality towers), belonging to the Sambor Prei Kuk group, was found the remains of a beautiful mandapa (which very much resembles a rock cut Jain temple at Khandagur in Orissa—see St. Nilal Singh's "The changing scene in India" p. 45.). The sanctuaries are both square and rectangular as well as octogonal in plan. A single one seems to have had a roof of wood or some other light material, a thing quite abnormal in Khmer art.

The towers have generally only one entrance, but in the northern group we find a central sanctuary built on a terrace, which had four doors.

Over the lintel of the chief entrance is seen a relief representing flying Āpsaras (Celestial female musicians). A statue of a man with a horse's head—a Kinnara—was also found in one of the towers of this group. Besides sanctuaries in reduced scale there are also seen "vimāna's" represented on the surfaces of the walls. Furthermore sculptures of human beings are found such as that of a king, wearing a cylindrical mithra. Many traits are purely Indo-Javanese and some floral designs find their replicas in the grand temple of Borobudur.

In addition to the edifices already mentioned one finds cellas, small

and square built with a flat monolith serving as roof. The walls of the cellas are decorated with representations of Rishi's (Hermits), sitting à la Javanaise, while the rim of the monolithic roof is provided with four small niches containing persons of which only the face and the arms are seen, as were they leaning out of the window.

These persons do not resemble Asiatics at all !

But enough of details from this fascinating temple city. Let us only add that in the case of the majority of the sanctuaries their superstructures terminate in ridged roofs with perpendicular gables, while some others had a pyramidal top ; also a very interesting lintel of type II (the three lockets) in whose centre is seen represented S'iva's Mukhalinga adored by the fourfaced Brahmā and Vishṇu, below which is seen a long frieze of bearded Brahmins doing homage to a king sitting on a throne.

It would demand too much space to follow the author in his description of the rest of the monuments treated in this book and we shall therefore confine ourselves to a brief mention of the most important ones.

In the vast delta land of the Mekong, otherwise somewhat poor in Khmer vestiges, there has been found a number of images of a truly fine workmanship, such as an Avalokites'vara (A Bodhisattva of the Mahāyānist cult) which dates back to the period treated by the author, also an image of Umā, S'iva's ferocious consort, and two statuettes of the Buddha, sitting à l'Européenne ; a Bodhisattva with four arms and a Vishṇu wielding the bow, which all show a superior conception compared with the often stiff and clumsy statuary of the later classic art.

Prasat Bayang, a sanctuary situated on the top of a hill and containing a maṇḍapa, is well worth citing as a fine example of primitive art. It is covered with a ridged roof with gables, and has blind doors, its entrepilasters being decorated with representations of edifices in reduced scale. It lies to the north of the canal leading from Ha-tien to Chau-doc, i. e. between the sea and the Mekong. As a detail, worth noting here, are the human nāgas depicted on its lintel, which are recognizable by the aureola of the five serpents heads rising behind them. (Such human nāgas are also seen represented on the oil paintings on the walls inside the Eastern Vihāra of the grand stūpa of Phrapatom—see the reviewer's "Guide to Nakon Patom" p. 32).

Prasat Ta Nang O, with its two storeys, resembles very much certain Indo-Javanese edifices at Dieng (Java); it lies near the former monument.

Phnom Khyang is a remarkable sanctuary built inside a natural grotto on the flank of a hill lying roughly to the east of Kampot. Constructions of the latter kind are rare. (Also in Siam, where the only cave temple found, dating back to the primitive art period of the Khmer, is *Tham Prasat*, near the conjunction of the Mûn and Mekong rivers—see the reviewers "*Complément à l'Inventaire descriptif des monuments du Cambodge*" p. 3.). Other temples situated in the coastal region have yielded many beautiful images of Brahmanic divinities, but unluckily the sanctuaries formerly lying here have often been completely destroyed by the Annamite immigrants, these ruthless annihilators of the ancient Châm and Khmer civilisations, who even go so far as to obliterate the very place names. (A sinister foreboding of what the Chinese influx in this part of Asia may eventually signify to the Indian civilization of the remainder of Further India!).

Angkor Borei, lying on the most western branch of the Mekong, between Phnom Penh and Chaudoc, was an ancient capital, its original name being *Vyādhapura*, and must be considered to have flourished just during the primitive art period. Many beautiful images of the Buddha, an image of the sun god, *Sūrya*, and a number of grotesque plaster heads have been found here. (The latter probably resembling those found at *Phrapatom* and *Pong Tūk?*) To the south of Angkor Borei are several caves with sanctuaries built inside, in one of them was found a statuette of a female divinity with four arms, her hands hold attributes which may show that she represents a *Tārā*. (See Miss Alice Getty's "*The gods of the Northern Buddhism*")

Asram Maha Rosel, which lies near Angkor Borei, is a sanctuary wholly of stone, and thus an exception from the rest. Also it is still complete, which is almost unique. Its silhouette reminds one very much of certain reduced edifices at Borobudur.

We now come to the region of the great inland lake. It is a curious fact that while the west coast of the lake shows a rich collection of monuments, dating back to the primitive art period, the region of Angkor is singularly poor in this regard.

Following the western shore of Tonle Sap we find, near Pursat, **Prasat Prah Theat**, which is remarkable by its three naves separated by rows of columns, thus presenting another exception from the disposition in the primitive art.

Kdei Ta Kam, a sanctuary lying N.N.W. of the great lake (and N.W. of Angkor) is to be noted by reason of its being wholly constructed of laterite. At *Vat Khnat*, to the S. W. of Angkor, are found remains of six sanctuaries and here was found a replica of the famous so-called leprous king; so far, it has, however, not been possible to fix any certain date for either of the statues so named, though they may belong to the primitive art period.

Phnom Kulen, is the name of that famous range, lying to the N.E. of Angkor, which provided the quarries of the mighty temple builders during the golden period of the Khmer empire. Here are also found a number of relics from the primitive art period. At a small rapid, *Anlong Pong Tai*, are seen in the rocky river bed the sculptures of no less than five Vishnus resting on the serpent Ananta, besides numerous lingas placed in rows; there are as many as ten such rows distributed over a stretch of 130 metres in length. One may say that the whole river bed is bedecked with lingas over which the gurgling crystal clear waters are forever performing the holy rite of ablution!

On the south western slope of Phnom Kulen, at *Sra Damrei* (Elephant's pond) is to be seen a formidable group of giant stone animals, resembling those carved out, at the same period and belonging to a related civilization, of enormous blocks at Mavalipuram in South India. The group at *Sra Damrei* consists of an elephant, a tiger and two lions.

The sanctuary of *Prasat Damrei Krap*, near by, shows much similarity with Châm style. It is, however, difficult to prove that the early Khmer art was influenced by the Châm art.

Prasat Andet, standing in a dominating position on the top of the hill to the S. W. of Sambor Prei Kuk, shows, besides fine architectural lines, a very beautiful and human like image of Harihara (the combination of S'iva and Vishnu). This statue is now in the Musée Albert Sarraut in Phnom Penh. In other temples, situated in the most northern part of Cambodia, on the upper reaches of Stung Sen, but south of the admirable Prah Vihar perched on the crest of the Dangrek range (this temple is accessible from

Siamese territory by motor car during the dry season from Sisaket or Ubon), are found many fine examples of carved lintels which show a further development in composition and artistic conception in the representation of flower garlands and mystic animals, such as elephants with cock's heads, illustrating the fertile imagination of the artists of those far away times.

Prasat Prah Srei, a sanctuary lying at the lower course of Stung Chimnit, a water course which falls into the lower part of the Tonle Sap about opposite Kompong Chnang, is remarkable by the fact that *all* the beautiful details of its decoration have really been finished, a very rare thing to be met with. This sanctuary consists of three magnificent towers.

Prasat Phum Prasat, a sanctuary lying on the upper reaches of the above mentioned water course, is a small brick tower very well preserved. It shows sculptured leaves in the brick work, another curious feature is that this tower was crowned by a pedestal which may either have held an idol or a linga (Traces of sculptured brick work are also met with in Siamese territory, so for instance in Amphoe Sangka, Changvad Surin, in *Prasat Don Ngao* (I. K. 391), which the reviewer accordingly considers to belong to the primitive art style.)

We have now reached the banks of the Upper Mekong along which we find many traces and relics of the primitive art right up to Savannakhet.

Phnom Pros, a sanctuary lying to the N. W. of Kompong Cham, on the right bank of the river, is built of laterite and dates from the classic art period but its lintels show the primitive style such as the birth of Brahmā in the lotus flower and a human Garuḍa wrestling with serpents.

Han Chei, lying to the north of Kompong Cham, shows fine chiselled brick work, also remains of the spikes, formerly adorning the ridged roof of the sanctuary, which were at first erroneously taken for lingas. (Such roof spikes have also been found in the region to the north of Ubon in Amphoe Muang Samsib which should indicate that sanctuaries belonging to the primitive art were formerly erected there.)

Kuk Prah That, a small sanctuary situated near to Han Chei, is built of basalt and is in such a complete condition that it could easily be dismantled and put up again. (At present its interior is filled with an enormous termit hill.) It resembles Maha Rosei very much (also certain sanc-

tuaries at Romlok and Bhuwaneswar in Orissa) as well as the small edifices represented on the bas-reliefs of Borobudur. (In view of the great number of temples in Cambodia which, though at present in ruins, are still complete or nearly so, one is tempted to exclaim "What a chance for one of the art-loving multi-millionaires of the United States to do some reconstruction work for which he would certainly be blessed, not alone by the archaeologists, but by all lovers of beauty". The lesser part of the wealth of some oil-wheat or meat "king" would probably suffice to restore most of the temples inside the walls of mighty Angkor Thom!)

On the eastern bank of the Mekong, lying S.E. of Kompong Cham, we find a group of primitive sanctuaries enclosed within the rampart of the ancient citadel called *Banteai Prei Nokor*; in some of these are found inscriptions from the VIIth century A. D. Several of the towers have six storeys and are built in the style of those of Sambor Prei Kuk. Part of these fine buildings have — alas! — been destroyed, as so often is the case, by Buddhist monks and used for the construction of their modern temples.

Going farther north and following the course of the Mekong we find at *Kratié* a group of 3 temples belonging to the primitive art and again at **Sambor** we find a group of 7-8 temples of the same style of art. Sambor is the ancient S'ambhupura, once a capital of the Khmer, before they, in the Vth century A. D., conquered the racially allied Fu-nan, (which sometimes comprised the whole of present Cambodia plus Cochin-China and perhaps the Menam Valley and the Malay Peninsula too). Of special interest here is a beautifully carved lintel with a representation of the Trimūrti and inscriptions from the VIII-IXth century A.D. At Sambor have also been found several relic caskets of stone. (I gather that these resemble very much a similar stone casket found by me in 1917 at Huei Singh, south of Sangka, see my "Complément" p. 18.)

At **Stung Treng**, on both sides of the great river, are important groups of temple ruins dating back to the primitive art period. For instance at *That Bā Doem*, on the East bank, traces of no less than 20 sanctuaries of bricks are met with. Most unluckily the ruins are disappearing as the Lāo people, who have superseded the original Khmer inhabitants, use them as quarries for building materials. A curious rock, called *Uen Khong*, which is submerged during flood time, shows several interesting sculptures such as two crocodiles, a tortoise and a sun disc and a half moon. Some

very fine lintels have been found at Stung Treng with representations of frightful looking Makaras (which remind one of the now extinct monsters peopling former geological periods of our earth), also statuettes of the gods Vishnu and S'iva and a red copper image of the Buddha.

The famous **Wat Phu** at Champasak the seat of a former Lāo vassal kingdom, i.e. the town of Champassak, not the temple, also dates from the primitive art period according to inscriptions from the VIIth century A.D., though the present fine temple buildings were erected during the classic age.

In mentioning the vestiges of primitive art found in the Chi-Mün valleys the author thinks that, apart from some few places named in the after following, this part of the sphere of influence of ancient Cambodia was poor in monuments belonging to the primitive art, an opinion which the reviewer does not quite concur in. M. Parmentier mentions only *Ban Saphū*, near Phimun, where there is a lintel belonging to type I; *Prasat Phum Pong*, at the sources of Huei Tap Tan, south of Surin, and the Buddhist inscriptions at *Hin Khon*, south of Amphoe Pakdongchai in the Circle of Nakon Rajasima, finally the stone images in *Wat Poh* and *Wat Phra Narai* in the town of Korat and *Bo-Ikā*, lying to N. W. of Amphoe Sungnoen, also in the Nakon Rajasima Circle. The author is of the opinion that the statues found at Nakon Eritammarat, Vieng Sra, Takuapa and Jaiyā can hardly be reckoned as belonging to the primitive age though Fu-nan once extended its sway over these places too. (With regard to this the author is, of course, quite right. The images and temples, as far as the latter have been preserved unaltered, partly show the direct influence of the Gupta art, which flourished in India from A. D. 320-550, partly the influence of the Indo-Javanese art brought to the Malay Peninsula through the dominion of Śrī Vijaya, see Prof. G. Coedès' remarkable researches with regard to the latter's influence in his "Le royaume de Çrivijaya." The stone images wearing fez-like head dresses from Vieng Sra and Jaiyā are now in the National Museum in Bangkok: it may be added that two such statues have been found in Petchaburi in Wat Tho). The author further mentions the images and cult objects found at Phrapatom and Suphan which are of Khmer handiwork, he expresses the opinion that these do not belong to the primitive period, (an opinion confirmed by the historical fact that the Khmer did not gain the

supremacy in these regions before about 1000 A. D.). The images and cult objects in question must accordingly be classed under the classic art period.

At *Müang Phra Rot*, in the Changvad Jolburi, have been found bas-reliefs with animals, a beautiful female image and a gigantic and very realistic linga with its stone receptacle for the water of ablution, as well as a four armed Vishnu. At *Dong Lakon*, an ancient fortress, not far from Nakon Nayok, a very fine head of the Buddha was found (and we may add the finds at *Dong Sri Mahaphôt*.) These things can hardly be ascribed to the influence of primitive Khmer art but rather to direct Indian influence.

Nor are the statues with cylindrical headdresses, found at *Müang Si Dek*, and the brick building at *Sap Chum Phra* in the Me Sak Valley or the vestiges at *Müang Pukhio Kao* (N. W. of Korat) to be ascribed to the influence of primitive Khmer art. (From Prof. Cœdès' researches we must now consider all these vestiges, as well as the cult objects and decorative débris found at Phrapatom, Suphan, Uthong and Pong Tük as belonging to the so-called Dvāravatī school, which again was an offspring of the Gupta art and thus independent of the primitive Khmer art. See Prof. Cœdès' "The excavations at Pong Tük and their importance for the ancient history of Siam" in "Journal of the Siam Society" vol. XXI, part 3.)

The inscribed stelae at *Khan Thevada*, Pakmün and *Tham Prasat*, not far from the first named (both of which were found by me in 1917) and *Tham Pet Thong* in southern Nakon Rajasima belong, however, by their inscriptions undoubtedly to the primitive art period.

The author further mentions the inscriptions found in Chandaburi at *Khao Rang*, *Khao Noi*, in *Wat Sabab* and *Wat Thong Thua* at Muang Khlung and the ruins at *Phamniep* as belonging to the primitive art period (date of inscriptions, VIIth century A. D.). (But were the inhabitants of Chandaburi of that time at all Khmer? Prof. Cœdès in his interesting paper, published in *Bulletin de l'Ecole Française d'Extrême-Orient*, vol. XVIII, doubts it. They may have been a mixture of the negrito like Obong and South Indian settlers for all we know.)

In the Trocadéro and Guimet Museums in Paris, the museums in Lyon, Brest, Saigon, Hanoi and Musée Albert Sarraut in Phnom Penh are found a rich collection of fragments of sculptures and statues hailing from the primitive Khmer art period.

After this indeed fascinating tale of the geographical distribution of the monuments belonging to the primitive art period, M. Parmentier next takes up the study of the different phases of this school of art.

Decoration and sculpture:—Sober in comparison with the exuberance of the classic period. The large naked surfaces, which in our eyes give serenity and rest and which are so characteristic of the Indo-Javanese art, are also found in the sanctuaries of Sambor Prei Kuk. The profiles of buildings, on the other hand, are meagre and nearly straight. The flower and leaf motif is much used as decoration on the pilasters and the basement of the sanctuaries. The representation of the bird with outstretched wings is also met with here, as in ancient India. The artist of the primitive period has given to us remarkable studies both of flowers, human beings and animals, but they all but serve him for decorative purposes. Stylization of animals and men abound as decorative means. Men with elephant's head who ride on their own trunks, garlands which terminate in nāgas, or horses or men, is a favoured theme. The Makara is treated in a multitude of forms, with or without paws, transformed into a fish with feet or ending in a garland.

There are lions with parrot's and goose's heads which again terminate in an elephant's trunk! And again winged lions, prancing horses or full breasted Kinnaris which support the floating heavenly palaces; everything is permissible to the fertile imagination of our Khmer artist.

It is, however, to be noted that the Nāga does not yet play that important rôle which it has in the later classic age. The bas-relief of the primitive art finds its highest expression in the many finely carved lintels. One may say that the lintel is the glory of the Khmer art.

The statues, or often the rather mutilated remains of same, so far found, give one the impression that in this regard the primitive art was superior to that of the classic age. Take for instance that wonderful upper body of a man with broken arms, which comes from Phnom Da (now in Bruxelles), where one admires the beautifully carved head with its fine regular features and whig like head dress. The fine images of Vishnu and Harihara, as well as the grotesque plaster heads, have already been mentioned. The Harihara from Prasat Andet is so far the chef d'œuvre found; every detail is here worked out correctly and harmoniously, even to the

musculature of its back. None of the statues belonging to the classic age can be compared to this remarkable human like image. The few female statues found are often of an exquisite charm, the boldly prominent breasts, the slender waists and the beautiful pose of the hips proclaim a fine artistic conception on the part of their makers.

What information do the monuments of the primitive art give us with regard to the customs, beliefs and civilization of the Khmer population living at that time? The answer is :—Very little, due to the absence of those grand sculptures, which, in the classic art, show us the details of contemporary life. This is so much the more regrettable as our knowledge of the first civilized inhabitants of Cambodia was already very meagre. The physical types depicted in the statuary and sculptures, show straight noses, large eyebrows and well developed mustachios on the part of the men; slender waists and voluminous breasts are characteristic of the women, recalling the types known from the sculptures found at Barhut and Gandhāra. The Harihara from Prasat Andet represents a very European type, quite unlike the broad and heavy features so common in the images belonging to the classic age. The cause of this superiority on the part of the artists of the primitive art period, may be that they only had to execute that ideal which had been handed down to them from the original source (the Gupta art in India) which in matter of time just preceded or was, partly, contemporary to the period covered by the primitive art in Cambodia.

With regard to dress the woman most likely went naked to the waist, like the Balinese women still do to day. (And as the Lāo girls of Lap Lao and Luang Prabang did up till quite recent times). The lower part of their body was covered by a flowing sarong, tied in a knot in front; sometimes a scarf was thrown loosely over the breasts. The use of the scarf was, however, of more recent origin and it is never depicted on the statues. Their hair was made up in a tall chignon (not unlike that of the Lāo and Mon women of to day); a single female statue wears an aigrette in front of her chignon.

The male dress of those times consisted of the Indian languti rather than the later Cambodian sampot (phanung). The male headdress was a full chignon, encased in a kind of helmet or mukuta (crown), sometimes rising in tiers, or a cylindrical fez or mithra. The images of Vishnu and Harihara

generally wear the latter kind of headdress, while S'iva has the tall chignon of an ascetic.

Some of the strange head-dresses worn by the personages occupying the representations of edifices in reduced scale, which deck the walls of the sanctuaries in Sambor Prei Kuk, resemble very much those one sees in Tjandi Djago and Panataran in Java or the *Āpsaras* of Po Klaung Garai (a famous temple) in Champā. Some of the male figures wear head dresses akin to the antique Phrygian bonnet, while among the female ones are seen both the *mithra* and the *mukuta*. The *mithras* often remind one of the beautiful ones found among the Royal Chām treasure at Tinh-mi or, to take a more modern similitude, the embroidered caps of the Indian chettys. (The *mithra* or tall bonnet is also seen on the images from Vieng Sra and Petchaburi.)

The author concludes that the origin of these kinds of head-dresses is to be sought in the art of the Pallavas, which no doubt is quite admissible. The cylindrical head-dress, common during this period, Vth-VIIIth century A. D., in Cambodia, appears two centuries later in Champā, Siam and the Malay Peninsula, but it is not met with on the bas-reliefs of Angkor. The primitive art does not reveal anything about the common habitations, means of transport and very little about arms or musical instruments. (The plaster covers of the sanctuaries of this period could perhaps have given us valuable information in this regard but they have nearly everywhere disappeared.)

With regard to religion it seems that Brahmanism predominated. Harihara, this curious dual divinity, representing Vishnu and S'iva in one, was especially honoured. (Does this cult not represent an endeavour towards monotheism?) Representations of S'iva and the *Linga* are few and only six statues of Vishnu have been found. Buddhism is only represented by some rare images and very few inscriptions.

Of the *lingas* one represents, no doubt, one of the oldest pieces found in Cambodia, it is very realistic and its accompanying divinity, an elegant goddess is wearing a *mithra*. This piece, together with two other *lingas*, also very antique, come from the now Annamitized part of S. E. Cambodia.

The few octagonal towers at Sambor Prei Kuk were probably devoted to the cult of the *linga*. A cave at Phnom Da contained several *lingas*, one XXII-1.

of which was of an enormous size. S'iva was often represented as a Dvārapāla (Door guardian), armed with the tris'ūla and the elephant hook; some representations of S'iva show the god in a resting position. Umā, S'iva's S'akti (female counter part), the only goddess about whose identity we are certain, is characterized by the demon buffalo's head and horns on which she tramples. She is four-armed and wears a mithra, two of her hands hold shield and sword. Only four or five of her images have been found.

Ganes'a, S'iva's son and god of wisdom, is represented by a few statues, he is sitting and has elephant's feet, like the statues found in Java. (See the Ganes'a in the Bangkok Museum which hails from the same island). A large group of smiling goddesses may be attributed to Lakshmi, goddess of love, but the loss of their arms prevent any exact identification.

Harihara, of which seven images have been found, always wears a fez or mithra as head-dress. Sometimes the right half part of the image represents S'iva, the left Vishṇu. The part representing S'iva is then clothed in a tiger skin while Vishṇu's portion wears the sampot. Even S'iva's third eye is sometimes depicted. In S'iva's hands is the trident, while Vishṇu's hold the cakṛa and the club. (A propos of this third eye of S'iva it will be recalled that some extinct species of saurians *had* a third-frontal-eye!) Rare statues or heads of fourfaced Brahmās, hailing from the primitive art period, have also been found, but none of Indra, who is only seen on the sculptures. On the other hand there has been found an image representing either Sūrya, the sun god, or perhaps it is Skanda, S'iva's second son and god of war. A human figure with a horse's head represents probably Hayagrīva. We also know a number of unidentified statues, especially of women, many of which are of quite a fine workmanship. The sculpture, representing the nine divinities, is also known from this art period. Of the images of the Buddha, a single one may be anterior to the VIIth century. One is struck by their uniform style and sober costumes; some of the images are of stone, others of bronze, and they all were a smiling and benevolent expression. (To the student in Siam, who only knows these images from the illustrations in the present work, they present much likeness with those found in Phrapatom and Lopburi, which in style must be classed under the Gupta art. Note here especially the arrangement of the bhikṣu's robe with the oval hem almost reaching the feet,

an identical arrangement found in the images of Siam and Cambodia of that period, so for instance the headless Buddha in the Lopburi Museum and the, also headless, Buddha from Vat Romlok, now in the Albert Sarraut Museum.) The images of the Buddha sitting à l'Européenne recall very much those found in Java (as well as at Phraupatom); such images are rarely met with in the classic age.

Bronze images representing Bodhisattvas, such as an Avalokites'vara and a Maitreya Buddha, have also been found. Another Avalokites'vara has four and still another even eight arms. In front of the latter's chignon is placed a small image of Amitābha Buddha. A very interesting find is also a matrix for ex-votos, where the figures are all female!

The cult took place inside the sanctuaries in whose center the somasūtra with its basin for receiving the lustral water, which, after the rite had been completed, ran out behind the image through a beak shaped conduit. In the center of the somasūtra was a circular hole into which was put into position the, generally standing, image of the god.

Peshanīs, (Siamese:—Hin bot) stone slabs with rollers for preparing a kind of powder with which the holy image was smeared have also been found at the sanctuaries. (It will be recalled that the show cases in the rotunda of Phrapatomchedi contain a great number of these peshanīs.)

We now come to the question of what relations had the primitive art of the Khmer with the architecture of same kind found elsewhere?

To be able to answer this question we must examine the historical data so far collected. The first Khmer king, who has left inscriptions, is Bhavavarman I, the liberator of the Khmer from the yoke of the Fu-nan in the second half of the Vth century A. D. During the interval of the reigns of Jayavarman I (667 A. D.) and Jayavarman II (802 A.D.) there is a long silence, which can only be explained by the occurrence of civil wars and fighting against Malay invaders (the latter were probably expeditions sent by the emperor of S'rivijaya to whom Cambodia most likely and for quite a time had to pay tribute as a vassal state). With king Jayavarman II, however, begins the great golden age of Cambodia. So far no date permits us to fix the construction of any of the buildings, mentioned in this work, prior to Bhavavarman I or, say about 550 A. D. The art dominating the period between Bhavavarman I and Jayavarman II belongs to the so-called

primitive art and with Indravarman (877-899 A.D.) we find a completely new and entirely different style of architecture, as well as in sculpture and statues. The problem is what kind of style did Jayavarman II adopt after having liberated and unified the empire.

We have seen that the primitive art excelled in isolated buildings and that only few monuments admit a complicated plan (like those of the classic age). Another feature was the curious manner of construction, the interior of the cella or tower rising up in a dihedral or pyramidal shaped tract which did not at all correspond to the exterior form of the sanctuary. The superstructure was, as mentioned elsewhere in this review, covered by the arched roof of bricks with perpendicular gables, the back of the roof being provided with a spiked ridge. The only entrance to the sanctuary was on the narrow side of it and generally faced east. There were two types of decoration, one having its wall surfaces ornamented with representations of edifices in reduced scale, but otherwise sparsely decorated, another kind of sanctuary provided with blind doors had a more prodigious decoration. The latter type alone seems to have influenced the so-called art of Indravarman.

Primitive Khmer and primitive Châm art seem to be very little related to each other but, on the other hand, the cubistic Châm art (a successor of primitive Châm art) does resemble primitive Khmer art, as well as the Indo-Javanese style; still there are important differences which separate them. In its details primitive Khmer art shows strange resemblances to the art of the Pallavas; first of all in the decoration of the sub-basements, in the lintels (type 1) and in the head-dresses of the principal divinities, though the Indian art possesses elements quite unknown to primitive Khmer art. The later Hindu art, however, shows in the style of its gopuras a striking resemblance to the primitive Khmer temples, and here we find again the arched roof with the gable and spiked ridge. In conclusion M. Parmentier is of the opinion that none of the different styles cited above are in close family with each other, but the undeniable strong resemblance in many of their details go to show that they were all derived from a common form which has now been lost. A finger point in the right direction may be the edifices in reduced scale, the *vimāna's* or floating palaces, already mentioned several times in this review. The study of these peculiar edifices, especially of those which deck the panels of the walls of the Sam-

bor Prei Kuk sanctuaries has resulted in the fixing of two distinct types:— One, of rectangular shape, is a single storey building with two axial projections and a cradle shaped arched roof with two gables. It is richly decorated, the center of it being occupied by figures, often whole scenes are depicted, including sitting or standing persons wearing tall head-dresses. It is to be noted that the lintel is never met with in these representations of reduced edifices. In the second type the tympan is either occupied by human figures or, in some cases, is quite empty.

What is the interpretation of these representations of edifices? Often they look like were they floating in the air with birds and winged monsters flying round them. Their style too is not identical with that of the sanctuaries of the primitive art, being single storeyed, while the latter always have several storeys. M. Parmentier explains that they give us the primitive aspect of those buildings whose final evolution has been revealed to us in the brick sanctuaries of the VI-VIIIth century. The next question is:—What country and what civilization was the home of the constructions represented in the edifices in reduced scale? The reply is difficult. No doubt other still more primitive buildings, constructed of light materials and built in the manner of the primitive sanctuaries in India, preceded our "reduced edifices". They may have been made of wood and earth mixed with chopped straw as the Arabian terraces revealed in the bas-reliefs of Borobudur. A curious feature of the edifices in reduced scale is the presence of windows which in the later styles are unknown (with exception of the galleries where they often are blind). The type of figures appearing on the tympan of the edifices are not met with in the primitive art, nor in Indravarman's art, but they reappear in the classic art style of Bayon. Possibly the Bayon school of artists borrowed them from, what M. Parmentier hereafter calls, the *Pre-Khmer art*.

A comparison between pre-Chām, pre-Indo-Javanese and even with pre-Pallava art gives negative results. However, elements common with the Indian substratum are found in the representations of the three animals:—the lion's head in the center flanked by two makaras which, further developed, has given the Pallava art its Tiruachi, the Khmer their lintel and the Chām their apsis. The idea of employing plaster or stucco, wherewith to cover the brick walls in the primitive art period, is a direct

heritage from the most primitive stage when the walls were made of a skeleton of beams filled out with a conglomerate which did not present a sufficiently even surface for the artists to work on. Remains of such buildings are still found in the dry climate of Russian Turkestan.

The result of these studies on primitive Khmer art shows that during the VIIth century A. D. a uniform civilization extended over a region at least equal in size to that of classic Cambodia, even extending farther to the east and west, but less well established in the territory directly situated to the north and south of the Dangrek chain and in the Mûn-Chi valleys. This civilization was brought to old Cambodia (or Fu-nan) by the sea way, ascending the rivers and penetrating far into the interior of the country. The present Cochin-China was at that time an integral part of this domain of civilization. Certain sculptures found in Malaya and Siam testify to the near relations between the colonizers of the different parts of Indo-China.

The Cambodian empire, at its height of glory and power, showed rather a lack of interest in the southern part of the country and from the IXth century we see those building activities, which resulted in such splendid stone monuments as those of Angkor, turning more and more to the N. W. part of the empire, between Tonle Sap and the Dangrek chain. The lack of interest in the Southern parts may have given rise to that famous division of the country in the "Tchen-la of water" and "Tchen-la of land" met with in the Chinese chronicles dealing with ancient Cambodia.

This transfer of the center of the Khmer civilization coincides with a marked change in the religious beliefs and ceremonies. The cult of Harihara disappears before the more gross S'ivaism, the costumes of the divinities and the customs of the people changing at the same time. M. Parmentier finishes by saying:—"This examination of the primitive Khmer art may have helped to lift a corner of that veil which hides the secret of the transmission of the Hindu thought to the Extreme Orient and shows how incredibly it has been transformed by the coming into contact with the different peoples, which were enlightened by its rays." With which words the reader no doubt will agree.

And herewith let this interesting and illuminating work be recommended most heartily to all ardent students of the past of Cambodia, a past which, to a great extent, is also the past of Siam.

It is needless to say that a thorough examination and classification of all the Cambodian monuments still existing in this country would give

us valuable data both for the study of the art and architecture of ancient Siam and for the general history of Further India. May the means for this much needed work soon be available!

In the case that such work were taken up, the classification of the Khmer monuments would naturally follow the lines drawn up by M. Parmentier and it might be useful here, in a few words, to indicate the area where monuments belonging to the so-called primitive art are most likely to be found. As it is a well known fact now that the Khmer did not become dominant in the Menam Valley before ca. 1000 A. D. it follows that there will be next to no chances of finding any such monuments in that area. Moreover as the buildings and vestiges dating back to the time of the primitive art, so far found in the circles of Chantaburi, Prachin and the Sak Valley, do not belong to that school of art our search will be exclusively confined to North Eastern Siam.

As will be seen from the survey made by M. Parmentier this view is also shared by him. From my own researches, undertaken during a sojourn extending over more than 10 years, I am, however, inclined to believe that the number of sanctuaries belonging to the primitive art, is larger than that given by the learned author. Besides those already mentioned by M. Parmentier I should thus add the following:—

Changvad Ubon.

Dong Pu Ta (Complément p. 7), where the standing image, as far as memory serves, belongs to the primitive art.

Ku Muang (Complément p. 11), a brick sanctuary with door frames of sandstone.

Changvad Khukhan.

Prasat Thong Lang (Complément p. 12-13), three brick towers standing on a terrace of sandstone. Though the lintels represent a modification of type III these towers may perhaps date back to the primitive art period.

Prasat Nong Pen (Complément p. 13), a monument analogous to the above mentioned.

Ban Prasat Jo'r (Complément p. 17), a brick sanctuary with door frames of sandstone, may also belong to the primitive art period.

Changvad Surin.

Prasat Ban Sanom (Complément p. 17), a brick tower with door frames of sandstone.

Prasat Sre O (Complément p. 18), a brick tower.

Huei Singh (Complément p. 18), already referred to in my commentaries on p. 14 of this review under Sambor.

Changvad Kalasin

Ban Muang Sung Yang (Complément p. 24), a brick sanctuary with stone sculptures.

Changvad Mahasarakam.

Ku Kho Kat (Complément p. 24). The brick tower found here seems to belong to the primitive art too.

This additional note is only given here with the reservation of a later correction as, at the time, when I wrote my "Complément à l'Inventaire descriptif des monuments du Cambodge pour les quatre provinces du Siam Oriental" (1919) I was, of course, not yet conversant with the theories now put forward in such a convincing manner by M. Parmentier.

Bangkok, the 1st June 1928.

ERIK SEIDENFADEN.

Notes : April - June.

The Council has met on four occasions during the second quarter of 1928.

MEMBERSHIP.

The following have been elected to membership during the period :—

April 4th—Mr. Curtis C. Williams.

May 9th—Dr. Hans Koester, Phya Sarasastra Sirilakshana, Mr. Norman Sutton, Mr. H. E. M. Martin, Mr. M. T. Colchester, Mr. E. O'Brien Hoare.

June 6th—Dr. Kuroita.

June 27th—Mr. J. S. Hockman, Luang Thurakich Phitan, Mr. A. T. Oldham.

THE COUNCIL.

Mr. E. Wyon Smith accepted a seat on the Council in the period under review. To the regret of his colleagues Mr. Brewitt-Taylor, who had served on the Council for some time, felt compelled to resign owing to pressure of other duties. His resignation was received unwillingly and the hope expressed that at some future date Mr. Brewitt-Taylor might see his way to again assist the Council in its deliberations.

THE HONORARY TREASURER.

The Honorary Treasurer proceeded on leave during the quarter, and Mr. le May very kindly consented to act for him during his absence.

TWENTY-FIFTH ANNIVERSARY.

The question of observing the twenty-fifth anniversary of the founding of the Society has been under discussion at more than one Council Meeting, and a Committee consisting of the President, the Prince of Kambaeng Bejra, Prince Dhani Nivat, Phya Indra Montri, Dr. Hugh McCormick Smith and the Honorary Treasurer was appointed to consider the matter.

In connection with the above-mentioned anniversary it was agreed by the Council that it was desirable to examine the financial position of the Society, and the following members of the Council

were appointed a Committee for that purpose :—Phya Indra Montri, Mr. R. S. le May, the Honorary Treasurer and the Honorary Secretary.

This Committee reported at the Council Meeting held on June 6th, and it was unanimously agreed after discussion that the Finance Committee be appointed to act permanently, and that proposed expenditure should be inspected by them before going forward to the Council for sanction.

The Finance Committee have discussed various methods by which the Society might become possessed of its own home, this being considered a suitable way of marking the twenty-fifth anniversary of the foundation of the Society. This project is being further investigated, and the Council have left the subject in the hands of the Finance Committee for the time being, in the hope that this Committee might be able to formulate a plan which would lead to the Society acquiring a permanent home.

EXCHANGES.

The Exchange Committee have held two meetings and prepared a new list of exchanges. This was circulated to all members of the Council at the meeting on 6th June.

ROYAL BATAVIA SOCIETY OF ARTS AND LETTERS.

The President reported at the May Council meeting the proceedings at the celebration of the 150th anniversary of the foundation of the Royal Batavia Society of Arts and Letters, detailing the various functions he attended during his visit to Batavia, as the delegate of the Siam Society. The President added that he had been elected to Honorary Membership of the Society, and brought greetings to old friends on the Council and the Society, from Mr. (now Sir) Josiah Crosby. A hearty vote of thanks was accorded the President for his services, by the Council.

NATURAL HISTORY MUSEUM.

Following the receipt of a letter from the Ministry of Public Instruction, the Council resolved to approach the Minister of Commerce and Communications with a view to the Natural History Museum being incorporated with the Economic Museum of the Ministry of Commerce and Communications. For this purpose the Natural

History Committee have been asked to draw up a new report, and the Committee has been enlarged by the appointment thereto, of Dr. Hugh McCormick Smith and Mr. A. Marcan.

STUDY SECTIONS.

The Section of Fine and Applied Arts held an interesting session on Saturday May 19th at the Society's Rooms, with the President in the Chair. Mr. le May was the lecturer, and his subject was Chinese Porcelain. An ardent collector for many years, Mr. le May has made an extensive study of his subject, and his paper was listened to with interest by a large gathering. A number of pieces of porcelain were on view, and served to explain points in the paper.

Annual Report for 1927.

The year 1927 has been one of importance in the history of the Society, and of more than usual activity.

On two occasions His Majesty the King, the Patron, with Her Majesty the Queen, honoured the Society by being present at meetings: at one held in June in the Council Room of the Royal Institute under the auspices of the Natural History Section, and at another in December. The latter took place in the Isaravinichaya Hall of the National Museum, and was arranged by the History, Archaeology, Philology and Literature Section. The thanks of the Society are again due to H. R. H. Prince Damrong, the Vice-Patron, for allowing the Society to meet in the Royal Institute.

Following the demise of Queen Sukhumal Marasri, the Council sent a letter of condolence to H. R. H. the Prince of Nagara Svarga, Honorary President of the Society, and at a later date the members of the Council attended at the Dusit Maha Prasad, and laid a wreath before the Urn.

MEMBERSHIP.

No addition was made to the list of Honorary or Corresponding members in 1927.

During the year the number of Ordinary members elected was 23 as compared with 30 in 1926 and 47 in 1925 (the year when 24 members of the late Natural History Society were elected members of the Siam Society as a result of the amalgamation).

Against the 23 elections there were 16 resignations and 25 removals, while the deaths of two members, Messrs. R. C. Edwards and H. Jagd, have to be recorded with regret. The ordinary membership of the Society was thus reduced by 20.

The Membership at the 1st January 1928 was as follows:—

Honorary	Corresponding	Life	Ordinary
21	12	1	199

making a grand total of 233 as compared with 253 in 1926, 260 in 1925, and 238 in 1924.

THE COUNCIL.

There have been various changes in the Council in the twelve months under review. Mr. L. Brewitt-Taylor, Dr. Hugh M. Smith, Mr. W. H. Mundie, M. J. Burnay and Prof. M. Bréal have been on leave, and Mr. A. Marcan and Professor René Nicolas have been elected to the Council. Mr. Sebastian having proceeded on leave, M. J. Burnay was elected to act as Librarian, and, since the latter went on leave, Major Ladell has acted for him in this important office.

Thirteen Council Meetings were held in 1927.

Several matters of importance have been considered by the Council during the year. With the sanction of the Council and at the request of the Natural History Section, the President forwarded a petition on the subject of the preservation of the wild animals of the country to be laid before His Majesty. The Council received a reply from His Majesty's Principal Private Secretary to the effect that by Royal Command enquiries had been addressed to the Ministries concerned, asking for their opinions and suggestions as to the possibility of an enactment. The Council has kept in touch with the authorities in neighbouring countries where enactments having similar objects are in force, with a view to collecting information to be placed at the disposal of the authorities here at the appropriate time.

Of far-reaching importance has been the decision approving the proposal made by Mr. le May that the compilation of a Siamese-English-French dictionary be undertaken. The Council appointed a Committee with power to co-opt members, and this Committee has begun the groundwork of compilation. The Committee is at present constituted as follows :—Prof. G. Coedès, Chairman, H. H. Prince Dhani Nivat, Phya Indra Montri, M. J. Burnay, Major Erik Seidenfaden, Mr. R. S. le May, all members of the Council ; H. H. Prince Bidyalankarana, Luang Thurakich, Phra Pramonda and the Rev. Brother Hilaire. H. H. Prince Dhani Nivat, as Minister of Public Instruction, has kindly promised to obtain, if possible, the financial assistance and general co-operation of the Government. H. R. H. Prince Damrong has very kindly allowed the staff at the Vajiravudh Library to

assist in the preparatory work, and the Ministry of Public Instruction has presented the Committee with two copies of the Padānukrom, the official dictionary of the Ministry. A beginning has thus been made of this much needed work, but many years must elapse before the dictionary in its final form will be ready for publication.

Another important subject considered by the Council was the establishment of a Natural History Museum, and a Committee consisting of Dr. Kerr, Prof. Morrison and Major Ladell was appointed to draw up a note embodying suggestions as to the main principles to be adopted for this purpose.

The rapidly growing library has received much attention during the year, and the efforts of M. J. Burnay and Major Ladell are very evident in the improved arrangement of the ever-increasing number of publications received by the Society. In this connection the Council have appointed a Committee to examine the whole question of exchanges with Foreign Societies, and to report to the Council thereon. The Committee consists of Prof G. Coedès, Mr. R. S. le May and Major Ladell.

CONGRESSES.

Invitations have been received for the Society to be represented at the International Geographical Congress to be held at Cambridge in 1928, at the Congress of Orientalists to be held at Oxford in 1928, and at the Congress of Historical Sciences to be held at Oslo in 1928. Arrangements have been made for delegates to attend these Congresses on the Society's behalf.

The Society was directly represented by M. J. Burnay at the centenary celebrations held in Paris in October in honour of Marcelin Berthelot.

ORDINARY GENERAL MEETING.

A general meeting took place in December when Professor René Nicolas read a paper entitled "Le personnage du singe Hanuman dans le Ramayana siamois." Three short scenes illustrating the chief sides of the character of Hanuman, performed by members

of the Krom Khon Luang, who were graciously lent by His Majesty for the occasion, added greatly to the success of the lecture, which was delivered at the National Museum.

The Natural History Section.

This section held three meetings, the first in March when Dr. Morrison read a paper on the Microscopic Inhabitants of the Canals of Bangkok. At this meeting, Dr. Hugh M. Smith having resigned the leadership of the Section owing to his leaving Siam for a protracted period, Dr. A. F. G. Kerr was elected in his place. The second meeting was held in June in the Council Room of the National Institute, when Their Majesties were present. H. M. The King took part in the discussion following the reading of a number of short papers by Major Ladell, Dr. Morrison, Mr. Marcan, Dr. Kerr, and Mr. Aagaard. The evening was a notable one in the annals of the Society. The third meeting took place in October when Dr. Kerr, the section leader, lectured on Koh Tao, an island, in the Gulf of Siam.

*Section of History, Archaeology
Philology and Literature.*

The first meeting of the Section was held in July, when M. J. Burnay read a paper on Siamese Phonetics and Siamese History, prepared by Prof. G. Cœdès and M. J. Burnay.

The second meeting took place in December at the National Museum, when Professor Cœdès lectured on the excavations made by the Royal Institute at Pong Tuk in Rajaburi Province. Their Majesties were present at the meeting, at which H. R. H. Prince Damrong presided, and a large audience gathered to listen to the account of the discoveries and to the lecturer's survey of the history of the monuments which originally occupied the site now being excavated.

Section of Fine and Applied Arts.

With the concordance of the temple authorities and under the leadership of Mr. R. S. le May a very successful meeting was held

in June at Wat Benchamabopitr. H. R. H. Prince Damrong related the history of the site on which the temple stood from early times to the present day, and subsequently accompanied the visitors round the gallery of images of the Buddha behind the Bôt.

THE JOURNAL

Three parts of the Journal were issued during the year, Vol. XX, part 3, and Vol. XXI, parts 1 and 2. Vol. XXI, part 3 was in the press at the close of the year.

Vol. XX, part 3 contained a note on the Emblem of the Society with an explanation of the motto chosen to accompany the design. This part also included a paper on the Manners and Customs of the Chinese people as revealed in historical narratives and novels, by Phya Indra Montri, and a paper upon the Relations between Holland and Siam which had been read by Mr. Blankwaard at a general meeting of the Society held in April, 1926. In Vol. XXI, part 1, publication was begun of some of the letters and proclamations written in the English language by King Mongkut, edited by Prof. Cœdès, and the paper on "Le théâtre d'ombres au Siam" read by Prof. Nicolas at a general meeting of the Society in February, 1926. This paper was well illustrated. Dr. A. F. G. Kerr continued the notes he contributed to Vol. XVIII of the Journal on the Lawā of the Baw Lūang plateau, south-west of Chiangmai, the instalment being devoted to the vocabulary collected by the author in 1922, and to a description of the Lawā of Kānburi Province, also accompanied by a vocabulary. In Vol. XXI, part 2 the second instalment of the English correspondence of King Mongkut appeared, and contributions by MM. J. Burnay and G. Cœdès on the phonetics of old Siamese.

Two Natural History Supplements were published during the year. Vol. VII, parts 1 and 2 included papers by Dr. Hanitsch on a collection of Blattidae from Southern Annam, and Lt. Col. Fraser's notes on a collection of Dragonflies (Odonata) from Siam.

Professor Cœdès edited the Journal throughout the year, and Mr. E. J. Godfrey continued to act as Assistant Editor, in charge of the Natural History Supplements.

FLORAE SIAMENSIS ENUMERATIO.

It was not found possible to proceed with the printing of Part III. of the above work in 1927, owing to the late arrival of the manuscript from Aberdeen.

EXCURSIONS.

To the regret of the Council it was not found feasible to arrange excursions as in the preceding year. It is hoped, however, that at least two will be arranged during 1928.

GIFTS.

The following gifts have been received during the year for the Society's library: A history of Ratburi province in Siamese, printed in connection with the Lumbini Exhibition, and presented by Phya Gadadharabodi; "An Asian Arcady" (The Land and Peoples of Northern Siam), presented by the author, Mr. R. S. le May; A Guide to Bangkok, presented by the author, Major Erik Seidenfaden; and a set of photographs taken at Wat Benchamabopitr on the occasion of the visit of the Section of Fine and Applied Arts, presented by Chin Ngi, the photographer of the Royal Institute.

STATEMENT OF ACCOUNT.

There was a slight decrease in nett receipts during the year, attributable to the fact that the Dansk Samfund gave up its lease of part of the Society's premises in April and to a small drop in the number of subscriptions collected. Larger expenses than usual in connection with the library produced an increase in expenditure, with the result that the balance to be carried forward is Tcs. 1,748.62 as against Tcs. 2,480.44 last year.

The sales of Journals and Craib's Flora of Siam shown in the balance sheet were mainly effected by Messrs. Luzac & Co. of London and represent sales over a period of approximately two years up to the middle of 1927.

In addition to the balance mentioned, there is also a sum of Tcs. 350 outstanding for subscriptions due, as against Tcs. 925 last

year and Tcs. 1,500 in 1926. The substantial decrease of the sum outstanding under this head is due to the fact that by virtue of the rule providing for the removal of members on failure to pay their subscriptions a considerable number of names have been removed from the list of members.

Statement of Receipts and Expenditure of The Siam Society for the Year 1927.

Receipts.		Tes.	Stgs.	Expenditure.		Tes.	Stgs.
To Balance brought forward from 1926	..	50.00	2,480.44	By Furniture and Fittings	..	..	597.95
" Subscriptions received for 1925	Tes.	305.00	..	" Electric Current	..	..	98.18
do.	"	4,427.30	..	" Clerk's wages	..	..	180.00
do.	"	75.00	4,857.30	" Coolie's wages	..	..	264.00
do.	"	..	..	" Postages—Hon. Treasurer	..	..	19.80
To Tiffin to W. A. Graham	..	..	..	" Postages—Hon. Secretary	..	..	105.28
" Excursion to Petchaburi	..	..	..	" Rent for Rooms	..	..	650.00
" " Lopburi	..	..	..	" Refreshments at lectures etc.	..	..	77.25
" Rent from Dansk Samfund 1/XII/26 to 17/4/27	..	..	400.00	" Books bound for library	..	..	403.25
" Otto Harrasowitz—a/c sales 1926	..	..	158.00	" Slips and filing cards (for Dictionary)	..	..	216.00
" Luzac & Co.—a/c sales to 30/6/27	..	..	34.81	" Lantern Slides for lecture	..	..	57.00
" Sales Stamp Catalogues	..	..	717.60	" Plates for journals	..	..	110.93
" Interest	..	..	7.00	" Sifton Praed & Co. settlement of old a/c, books for library	..	..	83.50
			33.84	" Printing Craib's Flora Vol. 1 Part 2	..	..	978.00
			..	" Printing Journals	..	..	2,329.00
			..	" Printing Authors' Separates	..	..	75.00
			..	" Stationery	..	..	116.25
			..	" Addressing, wrapping, forwarding etc. of Society's publications, circulars etc.	..	..	92.50
			..	" Printing postcards and notices	..	..	172.00
			..	" Postages on forwarding journals	..	..	226.52
			..	" Fire Insurance Premium	..	..	71.15
			..	" Sundry expenses—office and library and transport etc.	..	..	94.56
			..	Balance at 31/12/27 (Petty Cash Tes. 6.75 and Balance at Bank Tes. 1,708.62 less Cheque Tes. 20 not presented)	..	..	1,754.37
			..		Tes.	8,764.99	

Examined and found to agree with the books and vouchers.

G. R. BROOKS. Bangkok, January 1928.

No. of Members as at 1st January 1928.—Honorary 21, Corresponding 12, Life 1, Ordinary 196, Free 3, Total 233.

NOTE: Bills outstanding amount to approximately Tes. 450.

V. H. JAKES, Hon. Treasurer.

Outstanding Subscriptions.—1926 Tes. 50, 1927 Tes. 300, Total Tes. 350.

Additions to the Library.

PERIODICALS.

- Man, Vol. 28, Nos. 3, 4, 5, 6.
Nova Acta Regiae Societatis Scientiarum Upsaliensis (Volumen Extra Ordinem Editum 1927), 17 volumes.
Bibliotheca Universitatis Liberae Polonae, Fasc. 18.
"Koloniaal Instituut" 1927.
Bulletin of the School of oriental Studies, London Institution, Vol. 4, part 4.
Rendiconti, Seria sesta, Vol. III, Fasc. 5-6; 7-10.
Acta Orientalia, Vol. 6, part 4.
Atti della Società Italiana, Vol. 56, Fasc. 1-2.
Bulletin of the Museum of Fine Arts, Boston, Vol. 26 Nos. 153, 154, 155.
Journal and Proceedings of the Asiatic Society of Bengal, Vol. 22, No. 6.
Memoirs of the Asiatic Society of Bengal, Vol. 10, No. 4, pp. 131-206.
Extrême Asie, Nos. 19, 20, 21. (Nouvelle Série).
Videnskabelige Meddelelser, Bind 23, 84.
Journal of the American Oriental Society, Vol. 48, No. 1.
Journal of the Malayan Branch, R. A. S. Vol. 4 part 3, Vol. 5 part 1, 2, 3.
Journal of the R. A. S. of Great Britain and Ireland, 2nd. Quarter, April 1928.
Mitteilungen, Jahrgang 30, 1927.
Zeitschrift der D. M. G., Band. 82.
Madrid Filatélico, Año 31, Num. 3492.
The India Forest, Vol. 54, No. 3, March. (Presented by Mr. D. Bourke-Borrowes).
Journal of the Bombay Branch, R. A. S. Vol. 3, No. 1-2.

Journal of the Federated Malay States Museums, Vol. 12,
part 5.

Journal of the Burma Research Society, Vol. 17, part 2.

The Record, Nos. 26, 27.

Report of the Royal Survey Department, for 1925-1926.

BOOKS.

Kon. Ver. Koloniaal Instituut, Gids in het Volkenkundig
Museum, Vols. 3, 4.

Apuntes sobre Coniferas, by Dr. C. C. Hosseus.

Loganiaceas, by Dr. C. C. Hosseus. (From "Revista del
Centro Estudiantes de Farmacia, Ano II, No. 5.)

Estudio Comparativo de la distribucion geografica de las
plantas oficinales, by Dr. C. C. Hosseus. (From "Revista del Centro
Estudiantes de Farmacia, Ano III, Nos. 9, 10.)

Measurement of the bases of Siam, by Col. Phya Salwidhan
Nidhes. A. M.

Annual Bibliography of Indian Archaeology for the Year
1926. (From the Kern Institute, Leiden).

NATURAL HISTORY SECTION.

The Philippine Journal of Science, Vol. 34, No. 4, Vol. 35,
Nos. 1, 2, 3, 4.

Proceedings of the U. S. National Museum, Nos. 2703, 2710,
2714, 2720, 2721, 2723, 2724, 2725.

Smithsonian Institution, U. S. National Museum, Bulletin
Nos. 142, 143.

Record of the Australian Museum, Vol. 16, Nos. 2, 3, 4.

Treubia, Vol. 7 Supplement, Liv. 1, Vol. 9 supplement,
Vol. 10 Liv. 1.

Journal of the Bombay Natural History Society, Vol. 32
Nos. 3, 4.

XXII-1.

Bulletin of the Madras Government Museum, New Series,
Vol. 1, No. 1.

Spolia Zeylonica, Vol. 14 part 2.

Record of the Indian Museum, Vol. 29, part 4.

Bulletin of the Bingham Oceanographic Collection, Vol. 1 part.
3, 4, 5. Vol. 2 art. 1, 2.

Biological Reviews, Vol. 3, No. 2, March 1928.

Le Gerfaut, 18^e Année, Fasc 1, 1928.

Bulletin du Jardin Botanique, Vol. 10, Liv. 3-4.

Proceedings of the Boston Society of Nat. History, Boston,
Vol. 38 Nos. 8, 9, 10, Vol. 39 No. 1.

Occasional papers of the Boston Society of Natural History,
Vol. 5, pp. 235-246.

Journal of the F. M. S. Museums, Natural History section,
Vol. 14 part 1.

BOOKS.

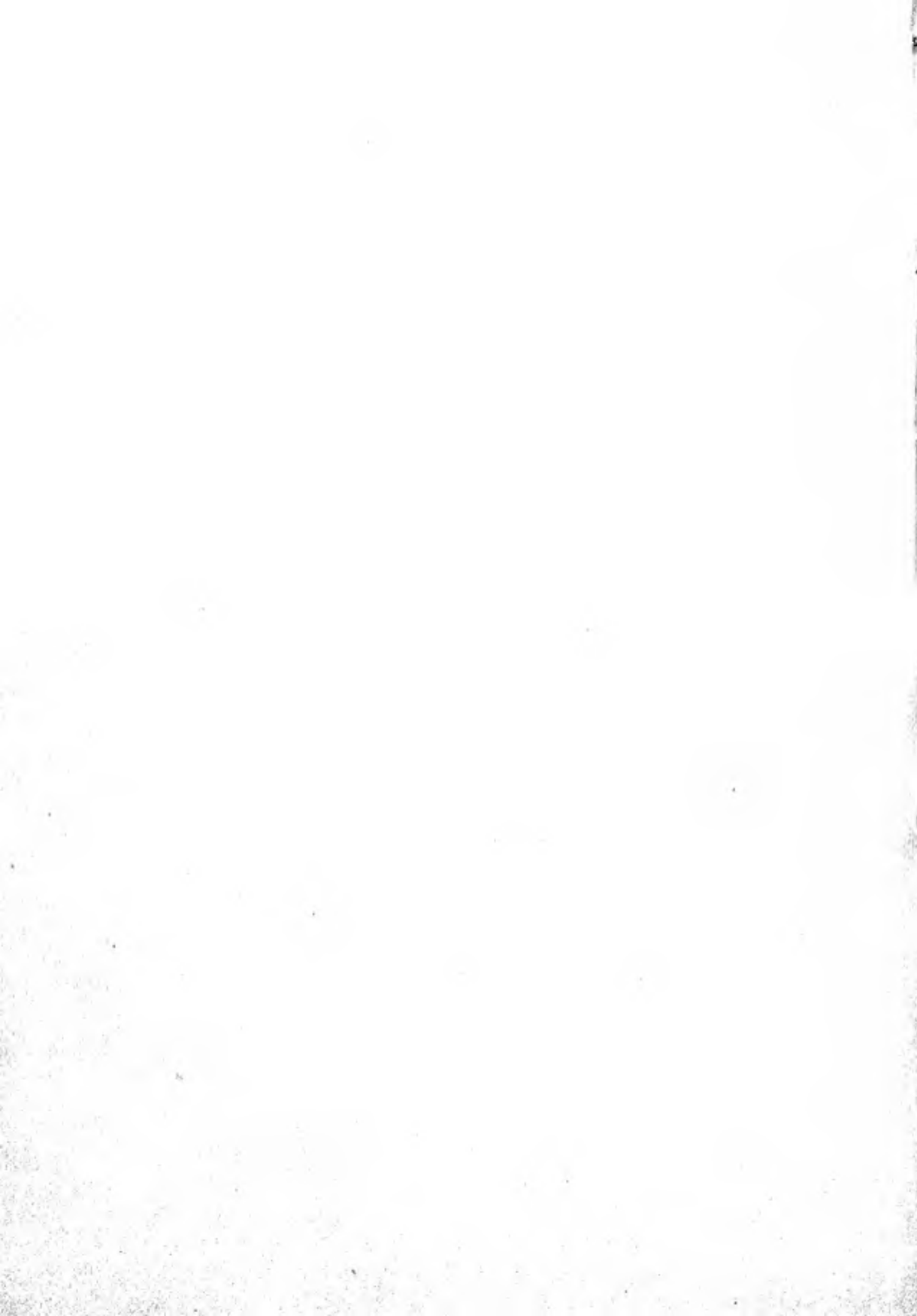
Contributions to the herpetology of the Indo-Australian
Region, by Dr. Malcolm Smith (From the Proceedings of the
Zoological Society of London).

SIAMESE BOOKS.

แถลงการณ์ สาธารณสุข เล่ม ๔, อันดับที่ ๒, ๓, ๔, ๕, ๖.

เอกสาร สาธารณสุข อันดับที่ พิเศษ ๔๒, ๔๔.

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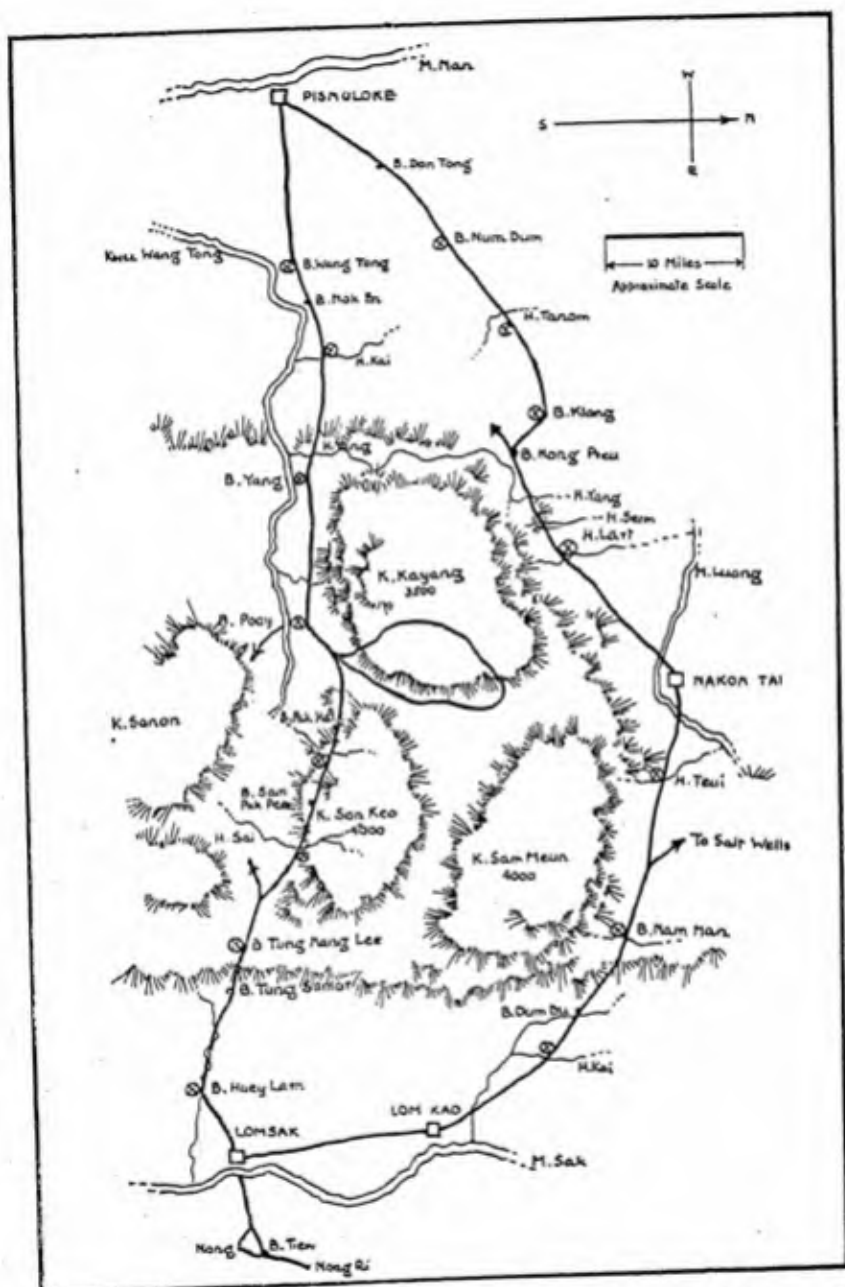
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Map of the hills routes between Pitsanuloke and Lomsak.
 A party of Laos; Path at Khao Kayang.
 A camp among pine trees; Hills East from Lomsak Valley.
 Waterfall at Ban Pooy; Halt in thick jungle.





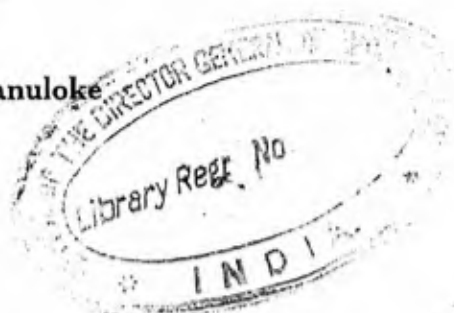
Map of the hill routes between Pitsanuloke and Lomsak.

Hill Routes Between Pitsanuloke

and

Lomsak*

BY L. J. ROBBINS.



I

This journey, undertaken during January 1928 by Mr. R. W. Aston and myself, for lack of preparation was not a scientific expedition. Unfortunately, because the district is wild and unknown, and has only been very roughly surveyed. It might have been possible to obtain some interesting and valuable numerical details concerning the lie of the land, but our only instrument apart from a compass was a thermometer which came to an untimely end. The journey was rather an errand of justice. A British Shan subject of the Lomsak district was accused, with others, of gang robbery, and Mr. Aston was requested to go there to be present at his trial.

Lomsak is not at all an accessible place—and in the past at any rate it had a bad reputation. Mr. Warrington Smyth says "it is a district rich in minerals, but cursed by fever and dacoity." Geographically, it lies, together with Petchaboon some 40 miles to the south, in a long narrow valley enclosed by high hills to the east and west. The valley is shut in by the Loi hills to the north, and only open in a small gap to the south near Petchaboon where the Menam Sak flows out. In the rains it is possible to reach Lomsak by this river. The only flat land route is through Petchaboon, entering the gap in the hills by a track from Ban Bunnag near the northern railway line, and according to report this way is hot, uninteresting and a hunting grounds of dacoits. The only relatively direct routes are east from Pitsanuloke, crossing the hills which can sometimes be dimly seen from the railway; and these routes are two—one of them difficult but straight, and the other easier and more circuitous turning a little north through Nakon Thai. We went by the

* This paper was read at a meeting of the Study-section of Travel and Transport in March 1928.

unfrequented straight route, much against the advice of government officials in Pitsanuloke, and returned by the Nakon Thai route.

We were able to make a fairly detailed sketch map of the country we passed through and this may be of help to any subsequent travellers. Also several very excellent centres for shooting were noted. There was a certain glamour about the journey, since according to the report of villagers we were the first Europeans ever to cross those hills.

11

We left Bangkok on Christmas Day 1927 by the night train to the north, and arrived at Pitsanuloke the next morning some hours before a chilly dawn. Two days later the start was made. We had asked for our 25 conscripted carriers to be ready at 6 o'clock in the morning, but it was two hours later before the last of them turned up, and in consequence we had a tiring day in the heat of the sun over grass and low scrub plain. Elephants had originally been offered us, but in view of the difficult country and also the slowness of travelling by elephant we took ponies instead. The direction was due east of Pitsanuloke to the village of Wang Tong, in Ampur Pa Mak, some 15 miles away. On the way the only incident was the crossing of a marshy stream, where a number of old ladies punted us over—30 people and all the baggage—for the admirable sum of one tical. Wang Tong was the real beginning of the journey: here we picked up a fresh company of 25 carriers, cultivators conscripted in the district, to go with us all the way to Lomsak. We stayed the night in a large and well built temple *sala*, with a band of Laos who were returning to their villages after selling pigs in Pitsanuloke. Ban Wang Tong is close to a river the course of which we followed up for some days into the hills: it is locally known as the Kwae Wang Tong, (on the official survey map marked the Klong Ta Pua), and is a tributary of the Nan River, flowing into it just north of Pichit.

III

The new carriers took up their loads and moved off at dawn: they looked and afterwards proved to be a very good lot of men.

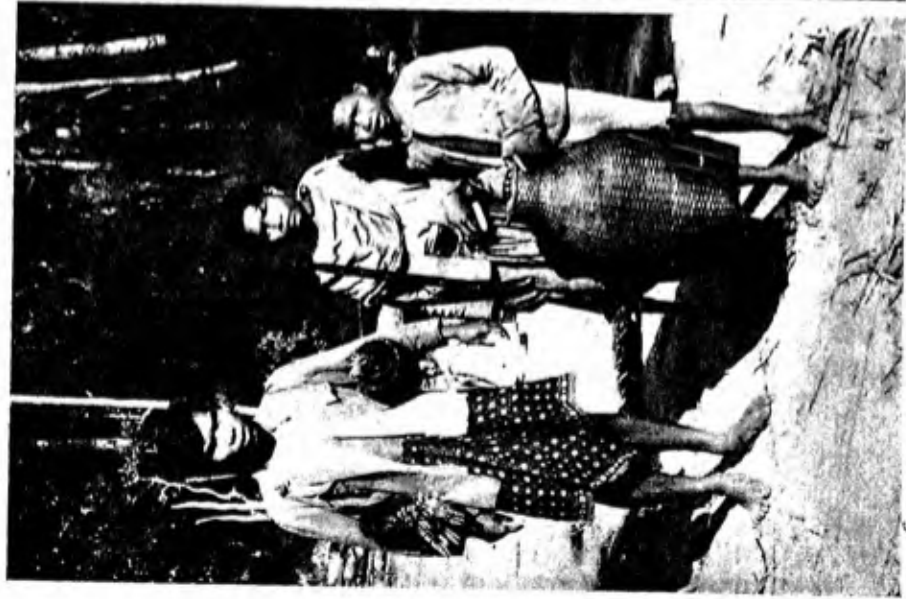
Jokes and shouts were continually passing down the long straggling file of them. There were a few small villages near Ban Wang Tong: then the country became broken with the beginnings of forest. At Ban Nok En, famous for peacock, we took on the *kamnan* to be our guide — a taciturn old man who always wore a fur cap like a polar explorer. The route crossed several streams running in deep gullies, calling for a steep scramble down and up. The latter part of the morning we traversed light bamboo jungle by a rocky rising path. Wayfarers were few — a solitary gendarme, and a party of priests, even they carrying the universal and essential knife of the jungle. We camped for the day under a tangle of bamboo by the side of a rocky stream, Huey Kai, which close by had been dammed by a stout barrier of wood and earth to form a pleasant little lake.

IV

The next morning Mr. Aston was feeling unwell, and decided to remain in camp for the day. The carriers were agreeably surprised by the news. The morning passed with a little shooting for the pot; but the many desirable imperial pigeons about perversely kept to the very highest trees. In the afternoon the Kamnan said there should be wild duck by the river, the Kwae Wang Tong, to the south of our camp. According to him the journey was only 30 sen but actually turned out to be over three miles. This is rather typical of the average country-man's amazing vagueness as regards distance: time too—he has no use for hours and only distinguishes between early morning, when the sun is going up, *wela paen* when the priests eat their last meal of the day about 11 o'clock, and afternoon when the sun goes down. There were no duck, but there was a wild and magnificent waterfall where the path met the river. A concave natural dam of rock, almost a perfect semi circle in shape blocked the river, which plunged down 40 or 50 feet in the middle of the curve. Below it broke up into a dozen swift channels, joining again half a mile away to reform the main stream which then flowed on through a thickly wooded valley. When we arrived a fresh water cormorant leisurely spearing fish from a rock was the only inhabitant—until he was stalked and shot. The river was alive with leaping fish.

V

Soon after leaving Huey Kai the next morning the foothills of the range ahead began. The track even at this early stage of the journey bore all the signs of being little used: over rocks where the hooves of our little ponies went clattering it was an indeterminate smudge, and in several stretches of tall girth-high grass (very pleasant in the cool of early morning) it was quite overgrown. We ate combined breakfast and tiffin by the side of a stream. The usual plan of march we followed was this: to be off at dawn and do four or five solid hours, with short rests, before breakfast-tiffin about 11; after that another two or three milder hours before camping for the day. Evening marches were avoided because of the difficulty of choosing a ground and setting up camp in the gathering darkness. This day, early in the afternoon we came to a wide stream which had to be forded unfortunately at the same time that a great herd of water buffaloes was crossing in the opposite direction. They with their mournful unintelligent eyes stared vacantly at us. We met other herds on succeeding days being driven in for sale at Pitsanuloke. The Lao herdsmen, very sturdy fellows, were well armed—some with bamboo cross-bows and the others with dangerous looking flint-lock guns. Shortly after we camped for the day on the bank of our river, the Kwae Wang Tong, close by the small village of Ban Pak Yang. The villagers, of the Korat Lao type, saw their first Europeans. As we rode in there was a general retirement into the houses from the shelter of which we were the subject of much peeping scrutiny. But a very small infant was left deserted in the middle of the compound; he gave one look and then ran away with a howl of terror. This thawed the social ice, and we found the people quickly friendly. Our beds and awning were pitched on a great flat rock by the village water place. Here the elders paid us a visit of inspection, the men very interested in our guns and electric torches, and the women in the varied contents of our baskets—one old lady wanted to taste a piece of soap until the cook told her she would die an untimely death. In the evening the maidens put flowers in their hair in our honour, long hair piled up in the Lao top knot, when they came down for water with pails and clusters of globular narrow



A party of Laos setting out to snare
jungle fowl with a decoy cock
in the small basket.



The path down the east side of
the Khao Kayang.

necked pots. It was difficult to extract any definite information from the villagers about the route ahead: their radius of knowledge was only a few miles. The rainy season cuts them off from all communications for months at a time. They showed us flood marks high up on trees growing in the steep river banks, although then the river was shallow and running in rapids. It was quite impossible for navigation and the people had no boats. There was the low rumble of another waterfall in the distance, upstream. We were then probably quite 2,000 feet up, but the night was hot because a peak just ahead the Khao Kayang cut us off from the north-east wind.

VI

The next morning the villagers with blankets round their shoulders were huddled over little fires as we passed through in the chilly hour before dawn. Going due east, we crossed over a high shoulder of the Khao Kayang. It rose up on our left to a long knife-edge crest thickly wooded to the top: the early sun brought out the colours of the leaves—bright reds and browns and yellows mottling the green colours lost in the glare of midday. The track was fairly open, going through tall feathery grass like small bamboo shoots. Here, and all along the route, there were occasional small groups of teak trees. We dropped down into a little cup in the hills, after passing a side track leading north to Nakon Thai, and came to the Kwae Wang Tong again and the village of Pooy, where we camped. The river here dropped in another fall of great beauty. It cascaded down in half a dozen places. Below the fall there were many deep pools, where the river tumbled through rapids, very refreshing for a plunge after the morning's march. The main stream here appeared to turn rather to the north—till now we had been going roughly parallel to it on its north bank—and the track went on straight across the fall.

This was December 31st, the last day of 1927. For New Year's Day we proposed a holiday—an arduous holiday in search of *krating*, the Asiatic bison. The *p'hu yai ban* of Pooy, a great hunter, was consulted, and promised to show us *krating* grounds on the far side of the Khao Kayang. At dusk I took a canoe, hol-

lowed from a single tree trunk, and paddled gently down the darkening river as the surrounding hill turned to indigo. In the feathered overhanging bamboos on the banks sleeping birds woke at the light splash of the paddle with disturbed cries and a flurry of wings.

VII

The *krating* eluded us, though we had the barren satisfaction of seeing their tracks. It was a 14 hour day of walking, or rather pushing and stumbling, through wild trackless bamboo jungle; and the only wayfarers we met were a barking deer and a great black snake. But there was a consolation. At dawn we had climbed the steep southern slope of the Khao Kayang 4500 feet up. Through a break in the further hills a great stretch of country was spread out straight in the eye of the sun. There was the Lomsak valley, hidden in mist through which a thread of river showed, and past it, the distant hills edging the northern end of the Korat plateau. And all about the Khao Kayang were other rolling hills densely wooded to their crests like great waves on a green sea. It was a sudden glimpse of the wild heart of Siam.

After dinner that night we found that the carriers, who had been talking with the villagers during our absence, were rather alarmed at the prospect of the next two or three days' march if we kept to the original track, which went straight over the fall at Pooy. They said it was reported—none of them, not even the *kamnan* guide, had been further than this—they said it was reported that the track was overgrown and mountainous and infested with tigers, and now abandoned in favour of a more circuitous and slightly easier route. We had to rely on local aid, so a new guide from the village was taken on and with regret that wild sounding route was deserted.

VIII

The roundabout way proved later to be wild and difficult enough. First, from Ban Pooy we struck north to north-east for some six or eight miles, finally losing our river the Kwae Wang Tong, before turning east again. A part of the track was over laterite and shadeless *pa koke* forest where all the trees seemed shrivelled up by the heat. But later going steadily up we struck

dense forest and frequent streams. With hardly a break this dense forest was with us for the next two days. Our camping ground was hacked out of thick undergrowth and surrounded by a primeval tangle of thick creepers. It was almost physically impossible to struggle more than a yard or two from the path, and the jungle came down like a wall a yard from the end of our beds.

IX

It seemed that villages could only exist where there was a natural thinning of the forest. We passed two the next day: the first early on was Ban Sam Pak Peow where there were some 20 or 30 huts. It looked quite flourishing in spite of the isolation. Our men by a unanimous impulse downed their loads and bolted into the houses to buy tobacco and drink; it needed some persuasion to rout them out. The people were very shy of us. Breakfast later was in the bed of a rocky stream closely surrounded by great trees. Several parties of tailless monkey inspected us disapprovingly and moved away deliberately, and a greater hornbill croaked in the distance. Walking up the bed of a tributary stream away from the men we came suddenly on three extremely surprised small boys, who clutched their knives for a moment and then bolted. Close by was the second village, very tiny and poor looking, where—as indeed in most of the others—the villagers refused to sell us chickens to replenish our depleted larder. The chickens were much more valuable to them than satangs. Then followed what seemed at the time quite an epic adventure. We plunged suddenly into the densest jungle imaginable and went for hours without a glimpse of the sky in a green twilight. The track was cumbered with fallen trees and hanging creepers, and was tangled with huge stems of the giant bamboo crossing at all angles, as if a crazy giant had been practically investigating the theorems of a humourous and ultra modern geometry. In one or two places there was a musty smell in the air where some animal had passed. But we heard nothing: the still silence of the jungle was close about us, and the noise of our passage only seemed to accentuate it. The *harp* poles of the carriers were continually catching in the vegeta-

tion. Riding was impossible; and the ponies had to be pulled through openings and over four foot tree trunks. About three in the afternoon, after climbing up and down the channels of several waterless streams, we came to Huey Sai, where we camped in a tiny clearing on the bank. This was the wildest place, far from any village, hemmed in by great trees and matted undergrowth. The sandy edge of the stream was marked with fresh tiger tracks. That night the men did not spread far and made their fires in a compact red group.

X

The next day's journey was a little easier. The thick jungle belt of the previous day was on the hill Khao San Keo and we were now descending its further slopes. A side track appeared which the guide said led to a Meo village, but this was too far away for investigation. These hills are probably about as far south as the Meo tribe ever come, though Mr. Graham mentions that in recent years they have begun to penetrate in this district from their more usual north-eastern territory. After a little stretch of once cultivated land, now thickly over-grown with a stubborn white-flowering bush, we passed a deserted village, Ban Khek Noi, with only the stark house posts standing up mournfully in the wilderness of undergrowth. Near here the path joined with the abandoned direct tract from Pooy. Then, quite suddenly, we emerged into an upland grass plain grown about with groves of tall pine trees. The day's march had been very short, but the scent of pines was so refreshing a change after the rank jungle smell of the last laborious days, that we made camp at once. It was cold in the evening, and rained a little, so a luxurious blazing fire of pine logs was made. If this place were accessible it would form a most admirable hill station. We guessed its height to be about 3000 to 3500 feet.

XI

The next day we came to precipitous foot-hills edging the Lomsak valley. It was obvious that we were approaching comparative civilization again. The track broadened and became well worn, and villages began to appear — prosperous villages decently fenced. The first was Ban Nai Yao where there was a stream flowing be-



(above) A camp among pine trees on the Lomsak side of the hills.

(below) The hills looking east from the Lomsak valley.

tween very steep banks: the carriers crossed on an airy single plank bridge, but we on the ponies preferring fording to such a hazardous path nearly came to grief down the muddy banks wet from the previous night's rain. Followed Ban Tung Samor and a stretch of rice fields, and then a switchback of rocky hills. Looking back we saw the high range we had crossed with early morning clouds hiding the peaks; ahead and beneath us was the valley of Lomsak. After an arduous morning we reached Huey Larn, a winding gulley with the track first on one bank and then on the other: in a few miles we crossed and recrossed forty times. But finally came the big village of Ban Huey Larn, where we stayed in the sala—our first roof for many days. In the evening we were objects of great interest to the villagers, who made demands on our slender medicine chest for various ailments. The local *khen* players provided a little concert in our honour, and received rewards of whisky according to their merits.

The next morning there were only a few miles of rice fields to Lomsak, where we stayed in the guest house of the Wild Tgers.

Of Lomsak, a quiet little up-country town, there is not much to say. Stevenson says somewhere "It is better to travel hopefully than to arrive," and our hopes had been fulfilled by the laborious journey. At present the town is quite cut off from the world by the surrounding hills; but one day when the railway reaches up through Petchaboon there may be a different story to tell. The valley is well cultivated and seems fertile: and among the hills is luscious grass all the year round which should make it an excellent cattle rearing country.

(Lantern slides of the route were then shown on the screen.)

XII

Our return journey to Pitsanulok was by the more frequented route, officially a *t'ang luang*, northward through Nakon Thai. This, though not quite so wild and mountainous as the outward route, was in one way more interesting, since it gave a glimpse of typical wayfarers on a Siamese country high-way and of local traffic, shoulder borne, in various and diverse commodities.

XIII

We left Lomsak in a motor bus, and went north some 15 miles along a bumpy road to old Lomsak, Lom Kao. At Lom Kao there are the ruins of a few old temples, but they are of no great architectural interest.

Here we took on fresh carriers, since our first men, all of whom were cultivators, had had to hurry back to their fields in the Pitsanuloke district to finish harvesting their rice. The track from Lom Kao turned north-west and after a stretch of paddy fields we were soon among the hills again. We passed an elephant hauling timber. Parties of blue clad Laos, men and women, were frequent: and at many places there were little provision shops, way side restaurants, which did profitable business with our big party. We camped by a stream, and in the evening shot doves and pigeons for the pot.

XIV

The next morning the guide warned us that halts must be chosen with discretion since there were long stretches not crossed by any streams. This was true of the greater part of the way; in marked contrast to the outward route where there were streams every few miles. We heard the pleasant 'clock-clock' of pack cattle bells, and passed a long train, nearly a 100 head, going with empty baskets for salt to the famous wells north of Nakon Thai. There were constant parties of carriers returning with heavy loads of the salt. Often in these abrupt foot-hills, the slope is like the side of a house: it must be no pleasant task to labour up and down them with a burden of 40 or more pounds at each end of one's shoulder pole. The forest here was quite open, but close ahead was a thickly wooded hill, the Khao Sam-meun, a shoulder of which we went over the next morning. At many places were rough pig corrals made of bamboo. The pigs are driven in great herds through the forest, and the herdsmen have to be continuously watchful to prevent straying. At one recently used corral there were mystic symbols of white paper on posts to keep tigers or spirits away during the night.

XV

The track rose steadily and it was soon obvious we were already some thousands of feet up from the "Spanish beards" of



(above) The waterfall at Ban Pooy on the Kwae Wang Tong.
(below) A halt in thick jungle near Ban Pooy.



moss hanging down from the upper branches of tall trees. One could imagine Drake's men, the other side of the world, pushing through just such forest in equatorial America to make a surprise attack on the Spanish dons. With the Khao Sam-meun behind us, we came to a country of a kind we had not seen before. It was a cup in the hills grown over with thick tall elephant grass; but there was a view for miles round and the place had all the air of being teeming with game. There was a moment of regret that we had not brought shooting elephants instead of ponies. A little further on was a dilapidated and deserted building which we were told had once been used as a shooting box during the last reign. There followed an up-land laterite plain, very hot and shadeless: we had to march across it some 5 or 6 miles before coming to a stream—and this only a thin trickle. We camped on its bank. A party of Chiang-mai Laos were halted there when we arrived, tall finely built men and carrying enormous harps of cloth and silk. Our men found a great delicacy in the rocks by the stream: little frogs, which they ate raw with every appearance of satisfaction. Our baggage now included a couple of *khen* from Lom Kao, and after dinner the musicians among the men played the strange chromatic little airs of the country which always seem to be hovering on the verge of a musical resolution which never comes.

XVI

Early next morning we came to rice fields, approaching this small town of Nakon Thai on the river of Nam Luang. The was a considerable stream, and had no bridge. One of the carriers went across to explore and found it ran neck deep. It looked like a wet passage until fortunately two small bamboo rafts passed: we seized the surprised men in charge and made them ferry us across. Nakon Thai (in past times an important town) did not have a very flourishing air, and is reputed to be the poorest ampur in the monton. The surrounding hills are famous for *krating*. There followed several villages, Ban Nong Kra Tao, and Ban Kong Pai, all busy threshing rice, and then another long waterless and shadeless stretch before the stream where we camped—and here the best ground was already in the occupation of ants.

XVIII

The track had begun to bend in towards the south-west, and the next morning we went over the Khao Kayang, the other side of which had been crossed on the outward journey. This was rocky and very rough going. We met a party of Laos returning to Lomsak after several days of bird snaring in the forest. They had large numbers of live green pigeons, caught at night with a light and a net; and they were glad to sell us some for the inexpensive price of two for five satangs. Also there were baskets of dried smoked pheasants, of the rather rare type with fine peacock-like tails. We enquired where the tails were; the men replied that naturally they had pulled all the feathers out and had thrown them away. They were very surprised to hear that the tails had any value. They gave us some good information about hunting grounds, and advised the village of Ban Klang a little off the track some 10 miles ahead. The jungle over the Khao Kayang was very thick, and in places the hueys ran with mud and not water. The bare-footed men slushed through unconcerned, but we had to produce unexpected feats of agility. Once we tried riding across, but one of the ponies, a temperamental animal, missed his footing in leaping on to a rock and laid his rider neatly on his back in the mud. Several times we saw greater hornbills flying ponderously low down over the trees with a strange slow creak of their wings.

Finally we came down from the Khao Kayang to level ground again, and reached the village of Ban Nong Preu. Here we branched off a few miles north to the recommended village of Ban Klang. There was a little enclosed valley of some hundreds of acres of rice fields, completely surrounded by forest. At the far end of the valley was Ban Klang, and it provided a delightful camp on a closely cropped grass slope by a little wooden temple. Here, as in many of the poorer villages, priests did not reside in the temple, but only paid periodic visits.

The village hunters were called into consultation and promised a good day's shooting on the morrow. That night there was a

noise from the big village threshing floor where seven water buffaloes slowly circled round stamping out the harvested rice by the light of flaring torches encouraged by small shouting infants.

XIX

But the hunt never took place. The next morning Mr. Aston woke with a high temperature and the beginnings of fever. We remained in camp all that day. In the village winnowing had succeeded the threshing of the night before. There was a big pile of yellow paddy on the cleared threshing floor, and the men shovelled it up into the air while as it dropped the women fanned it with big trays. In the evening jungle fowl came out on the edge of the rice fields in great numbers, and after dark there were hares to be shot by the light of a lantern. This would be an ideal place as centre for a week or so of shooting.

XX

The following day our chief hunter turned up drunk and incapable and a rather inefficient substitute was engaged. We camped some miles further along and he showed us a little depression in the ground where there was the saline earth so attractive to animals. There were great foot-prints of wild elephants there, and plentiful tracks of sambur and smaller deer. A platform was built into a tree overlooking the place, but in spite of some watchful hours that night nothing came.

XXI

The country was breaking up into rolling foot hills which we crossed the next morning. From the Pitsanuloke side the slope up into the hills behind is quite gradual: this is true of both routes. But from the Lomsak side on the other hand the rise is very abrupt. At noon that day we halted in the *sala* at the village of Ban Num Dum: from here as Mr. Aston was now feeling definitely ill we decided to push on till late in the evening. A litter was improvised from a camp bed, and the march continued. But sunset came before

the next village, and there followed the unpleasant experience of making camp by torch light in an unknown place. The villagers, I think, thought we were ghosts or robbers. The men were tired and it needed a considerable expenditure of persuasive and abusive language before the camp began to take on that pleasant air of limb-stretched ease—which is the reward of a hard day well-spent.

XXI

The rest of the journey was over rice fields, and at the village of Ban Don Pong some 10 miles from Pitsanuloke we found a motor bus service running over a buffalo cart track: the invalid was rapidly carried in and soon in the care of the American mission there.

(A map, lantern slides, and a film of the journey were then shown on the screen.)

A Lecture

ON

Chinese Porcelain, and its Collection.*

BY REGINALD LE MAY, M. R. A. S.

Chinese Porcelain may seem an odd subject to introduce into the proceedings of the Siam Society, but if you will look at the inside cover of the Journal, you will see that the scope of our Society includes investigation into the arts and sciences not only of Siam, but of neighbouring countries as well. Moreover, all so-called Siamese porcelain from the XVIIth Century onwards was made in China in accordance with designs supplied from Siam, and therefore Siam is intimately connected with China in the matter of porcelain. I should add, however, that I do not propose to speak of 'Siamese' porcelain now, as that is a large subject by itself.

As will be readily recognised, by myself only too well, I have undertaken a task of considerable magnitude, for I have to compress a period of roughly a thousand years into two short hours. I shall, of course, be able to give you only a very general outline of the history of Chinese porcelain, but if I can impart to you some of the charm of the delicate forms produced, and of the pleasure which their sight and touch inspire in me, I shall feel well repaid for my presumptuous attempt.

The art of potting, in some form or another, goes back, I have no doubt, many thousands of years. It was probably one of the earliest discoveries of historic, or perhaps pre-historic, man that clay baked over fire could afterwards withstand a great deal of heat without fusing, and was thus of immense value to him in cooking his food.

We have only to look at the wonderful productions of the Minoan period in Crete, as well as those of Susa in Persia, both of them originating as far back as 3,000 B. C., to realise that the potter's art must by that time already have been of some antiquity.

*This paper was read at a meeting of the Section of Fine and Applied Arts in May, 1928.

Further evidence of this is continually being brought to light, and painted pottery of an excellent standard has recently been found in the excavations now going on in the valley of the Indus, dating from probably 3,000 to 2,000 B. C. and also, I believe, in the north of China. I have seen illustrations of a number of well-shaped and well-painted vessels from there, said to be at least 5,000 years old.

There is little doubt that the types of habitation in use in very early times gave little incentive to make anything of a purely decorative nature, and that the pottery made then was for a definite utilitarian purpose. Later on the Greeks in the fifth and fourth centuries B. C. brought the manufacture and painting of decorative earthenware to a fine art, but it remained for the Chinese to discover the elements for the manufacture of a new substance which could be put to such delightful decorative use, and to provide us with the beautiful material called Porcelain.

And here I think it necessary that we should be clear as to the terms we are using; and for our purpose I propose to make use of three only, Earthenware, Porcellaneous Stoneware, and Porcelain.

Earthenware is what we should rightly term Pottery. It is made of baked clay and is non-translucent. It can be scratched with a sharp instrument.

Porcellaneous Stoneware represents, as one might say, a proto-porcelain, the transition period between Earthenware and Porcelain, and, in the words of Mr. Hetherington in his 'Early Ceramic Wares of China', may be described as "a non-translucent pottery, in which a certain amount of the essential ingredients of porcelain are presumed or proved to be present."

Lastly, we come to true *Porcelain*. Now what are the essential and mysterious ingredients referred to above? Dr. Dillon, the well-known expert, tells us that they are two:—

1) The hydrated silicate of alumina, provided by the white earthy clay known as 'Kao-lin', or china-clay, a substance infusible at the highest temperature attainable by the potter's furnace (about 1500° C.); and

2) The silicate of alumina and potash, i. e., felspar, with

which is generally associated some amount of quartz and mica. This is known as 'petuntse', or china-stone, and is fusible at the highest temperatures.

Of these two, the first is the immediate product of the weathering of felspar contained in granitic rock, and the second group is nothing else than the granite itself in a more or less weathered condition. These two materials are intimately mixed in powdered form, shaped and baked, and, as the temperature rises, an action known as 'fritting' takes place, i. e. the edges of the particles of the two substances coalesce, although no complete fusion takes place. This mixture forms the substance known as porcelain, and is technically known as the 'Paste'.

It so happens that rich deposits of 'Kaolin' have been found in certain rivers of China from early times, giving that country a great advantage over other countries in regard to the manufacture of porcelain.

The qualities which a vessel, made of these two materials, possesses to an eminent degree are:—1) a hardness, which can be scratched by crystal quartz but which remains untouched by the hardest steel; 2) translucency (not transparency); 3) a white, finely granular, sugary texture when revealed by the broken edge; 4) a resonance, in some cases, as of a gong or bell.

On this last quality the Chinese connoisseur has always laid an especial stress.

There are two other substances which are inseparable from Porcelain in its manufacture, and these are *Glaze* and *Colour*.

The *Glaze*, i. e., the vitreous coating applied to the surface of the raw paste, may be hard or soft, highly vitreous or opaque. The word 'glaze' itself is only another form of the English word 'glass', and actually in composition at least there is often very little difference between the two.

The glazes used for hard paste Chinese porcelain are made essentially of 'petuntse', or felspar, mixed with lime which has been burnt with dry fern as fuel. The very early opaque glazes of the Tang period as a rule contained lead silicate, and the use of this type

of glaze has been traced in Egypt as far back as the XIth Dynasty, 3,000-2,000 B. C. But specimens of Sung glazes were found, on analysis, to be composed of Silica 70%, Alumina 10%, and the remainder of Lime and Alkalies, with small quantities of Iron, Phosphoric and Copper Oxides.

The glazes brought to perfection by the Chinese at an early period differ from European glazes by reason of their hardness, high fusing point and chemical composition. Speaking generally, the glaze of porcelain differs from the paste itself enough to allow its becoming completely liquid at the extreme heat of the furnace.

The *Colour*. There were three methods of applying colour.

1) If the piece was to be a monochrome, without decoration, the colour was mixed with the glaze before application, and before firing, and thus gave the required colour to the vase or bowl; and this was effected by the introduction of heavy, metallic bases or oxides which combined with the silica to form coloured silicates, such as iron, copper, cobalt, and manganese, with tin for white, antimony for yellow, gold for red, and lead for fluxing. Of these, copper and iron were the chief oxides used.

2) By painting on the surface of the raw paste before the glaze was applied, and before the piece was fired.

3) By applying coloured enamels to the surface of the glaze, after the first firing.

As an example of 1) *Monochromes*, Celadon, which is found in grey, blue and green shades, is obtained by putting a small quantity of protoxide of iron in the glaze; while the famous Sang de Boeuf is given by a red sub-oxide of copper chiefly suspended in the glaze.

2) *Under-glaze colours* are two only, blue and red. The first gives the famous blue and white family, and the great depth of colour obtained is due to this very fact that the colour is painted on the raw paste of the porcelain before it is fired. The quality of the blue, which is made from cobalt ore, depends upon its refinement and the mixing with it of a small quantity of manganese. The red was obtained from the red sub-oxide of copper, but the full

development of this colour as an underglaze has long been a lost art.

Both the above had to stand the heat of the 'grand feu,' and were the only two able to do so.

3) *Over-glaze decoration.* In this there was an intermediate stage of painting in three colours, turquoise-blue, manganese purple, called aubergine, and yellow, not on the paste, but on the *biscuit* after a preliminary firing. This was done with a brush, and the vase or jar coloured at the will of the painter. It was then fired again in what is called the 'demi-grand feu'.

Finally we come to the coloured enamels applied to the surface of the glaze, i. e., of course, after the glazed paste has been fired. These enamels fuse at a comparatively low temperature and therefore allowed of the use of a wide range of colours. Those used by the Chinese are essentially silicates of lead with an alkali added. These enamels were baked in a muffle kiln, i. e., they were protected from the direct flame by closed boxes of fire-clay, and the temperature varied, according to the colour, from 600 to 1000 degrees Centigrade. The firing lasted from 4 to 12 hours.

All the remarks made above are essentially intended to apply to the manufacture of Chinese porcelain, and may thus form an introduction to this brief account of the actual wares produced in that country during the past thousand years, and now eagerly sought after by collectors of all civilised countries.

And here, as I am proud to be termed a 'Collector' of Chinese porcelain, will you permit me to say a few words on this subject.

Collecting Chinese porcelain is not at all an arbitrary affair, and there is no greater mistake than to think that a piece is considered good and valuable just because it is *old*. If such were the fact, then Tang or even Han wares would be the most valued, but such is by no means the case. There may be a historical, or sentimental association attaching to a piece, like the blue and white cups given by Queen Elizabeth to Lord Burleigh and now in the Pierpont Morgan collection, which are not of any particular quality and gain their value more from their historical association and their Elizabethan silver mountings; but as general rule it is the actual quality of

the ware itself that counts, i. e., the paste, the glaze, the colour and the decoration. Certain generations of Chinese potters excelled in turning out porcelain of the very finest quality and art, above all their fellows, and this is what makes fine Chinese porcelain so much prized to-day. I personally have handled a large number of pieces of poor quality, pieces of blue and white made in the reigns of Kang Hsi and K'ien Lung; and all pieces made in those reigns must not be catalogued in the same class. There were hundreds of factories, from the Emperor's downwards, turning out porcelain of all kinds and sorts.

Now it requires a trained mind to distinguish quality in anything—it is not always, or, as a rule, self-apparent. To distinguish and appreciate good music, good furniture, good porcelain, the mind, the palate, the taste require to be cultivated. You can all visualise the mental picture of Mr. A. saying to Mrs. A. "We won't give the 1870 Port and the Napoleon Brandy to old B. tonight. He wouldn't appreciate it, if he had it." It simply means that old B., in the opinion of A., has neglected to cultivate his palate for wines and spirits.

There is no easy or royal road to appreciating good porcelain. The subject must be studied with care, and not only from books, but also, practically, by handling pieces continually, so as to know by the touch and by the eye whether a piece fulfils the necessary conditions. In time it can be learnt in a certain measure, but if I stand before you lecturing to-day on Chinese porcelain, it is not because I wish it to be thought that I have learnt all there is to know, or even one tenth part. I only feel that, as a humble student, I am beginning to acquire some knowledge of perhaps one of the most difficult subjects in the world, and to find out how much there is to learn. The best way to gain experience, just as in bridge or anything else, is practice first, and theory afterwards. You must buy your experience. It is almost impossible to tell from an illustration what a piece really looks like. You must see it.

Many people say to me, especially about blue and white, "What does it matter whether it is old or new? It all looks exactly the

same". My answer is, "To the very casual observer it may, but to any person, collector or not, with a discerning eye, I am convinced it does not. It is all a matter of comparison." I'll let you into a secret about this blue and white. When I examine a piece now, one of two things happens—either the blue leaps out and hits me in the eye, or else, the more I gaze, the more it recedes, as if I were looking into a pool of deep blue water; and that is the test I always apply now-a-days as far as the colour is concerned.

Of course, age lends a mellowness to porcelain as to many other things, but unless the article were originally of a fine paste, glaze and colour, no amount of age would make it a piece fit for the discriminating collector as opposed to the mere accumulator.

The other principle I have set in front of myself now is, "Never buy a piece unless you know what it is". Of course at first you have to speculate—unless you are lucky enough to find a reliable guide—and I have had my share of 'disappointments', as I will call them.

I cannot undertake to give you a picture of Chinese History or Customs or Religion, although all of these have deeply influenced the manufacture of porcelain in many ways, in form, colour, and design. I have not the knowledge or time at my disposal, so I must confine myself purely to the porcelain itself.

There is good evidence to show that in the Chou Dynasty, 1100-220 B. C., pottery was continuously made, and that in the Han Dynasty, 220 B. C.-200 A. D., it is possible that even porcelain began to be made. There are certain large vases and jars in existence, attributed to Han times, which contain some of the elements of porcelain. But our knowledge of those times is still scanty, and after the break up of the Han Dynasty the country was disunited for many years until the advent of the Tang Dynasty, 600-900 A. D., which is the first with which I propose to deal. Even so, I shall cover a period of over a thousand years from the VIIth to the XVIIIth century, including the Tang, Sung and Yuan, Ming and Tsing Dynasties. These may be divided approximately as follows, for our purpose:—

Tang	...	600-950 A. D.
Sung & Yuan		950-1350 A. D.
Ming	...	1350-1650 A. D.
Tsing	...	1650-1800 A. D.

The *Tang* Period. It is a remarkable thing what rapid strides have been made in our knowledge of Chinese porcelain during the present century. Dr. Dillon, who first published his work on Porcelain in 1904, does not deal with Tang wares and scarcely refers to their existence; and Mr. Hippiusley, writing in 1902, says that "No specimens manufactured prior to the Sung Dynasty have survived to the present day".

It has been recognised for some years past that the Tang dynasty produced the highest forms of creative art in China, and it is becoming more and more clear, from the mass of tomb figures and ornaments that are coming to Europe now-a-days, that, as Mr. Hetherington says, "the Tang potter had not much to learn from anyone. "Anyone interested should go and look at the magnificent figure of "the Lohan or Saint in the British Museum, which is of Tang "manufacture. It is 47½ inches high and as a work of art it is wonderful. The technical skill required to make and fire such an image "without flaw or crack could claim comparison with that of any age "or country. Figures of camels and models of men obviously not "Chinese show the contact of China with the West."

But the Tang potters made not only figures, which, by the way, are all of earthenware or pottery. It seems certain now that the invention of *porcelain* itself dates from Tang times, a fact which was long doubted before. The Tang Dynasty actually began in 618 and came to an end in 906 A. D. Now at a town called Samarra on the Tigris near Baghdad, which was destroyed in, and has been abandoned since, 882 A. D., numbers of fragments of true Chinese porcelain have recently been found in the ruins. This can only mean that not only were the Chinese making porcelain in Tang times, but also that by 882 they had been practising the art long enough to export porcelain to Mesopotamia.

We now come to the *Sung* period which dates from 950 to

1370, if we include the short Yuan or Mongol period as well. For the main part this was a period of tranquility and cultivation of the arts, at any rate until the Dynasty was overthrown by Gengis and Kublai Khan.

Now, as I have hinted before, up to the XXth Century, Tang and Sung porcelain was practically unknown to Europe, and the great collectors of the XVIIIth and XIXth centuries in England, France and Germany revelled in the magnificent, but somewhat formal porcelains of the three great reigns of Kang Hsi, Yung Cheng and Khien Lung, which together covered a period of 130 years, from 1662 to 1795, when Khien Lung voluntarily abdicated because he did not wish to outrage conventionality by reigning longer than his grandfather, a period of 60 years.

Through the translations of Dr. Bushell, who used to be Legation Physician at Peking, and other writers, the extravagant praises bestowed on Sung porcelain by the Chinese were known to European collectors, but were laughed at as being fictions of the imagination, and it is only within the last few years that we have really begun to understand and appreciate the art of the Sung potter. And although I do not think that the wonderful vases made in Kang Hsi's reign will ever lose their hold entirely, still signs are not wanting that the more discriminating collectors are turning their eyes backwards to the simple but wholly satisfactory forms and colours of the Sung period. The Sung potter created his bowl, etched a few lines on it, covered it with glaze, and fired it. Sometimes there was no decoration at all, just the form and the colour, and I think that even the few pieces I can show you serve to bring out this purity of form which requires no adventitious aids to enhance its beauty. You may think indifferently of it at first, but live with it and it will grow upon you quietly but surely.

Now in the Sung period there were six wares which were held in high regard by Chinese collectors if we may judge from their written praises, Chai, Ju, Chün, Lung Chüan, Ting and Kuan, which, except Chai and Kuan, are named after their place of manufacture.

Of these I can only show you three at this time, with imitations of a fourth make.

Chai ware was named after the family name of the emperor in whose reign it was first made, and is said to be 'as blue as the sky after rain, as clear as a mirror, as thin as paper, and as resonant as the musical stone of jade.' No piece is known of this ware to-day and even in the XVIIth century fragments were set as jewels: so we must rest content for the present with the description.

Ju ware. This also was unknown until quite recently, except from books, and even now we are not absolutely certain about its identity. But certain dishes and vases that have recently come to light correspond very nearly to the descriptions given, and are thought to be the long-lost Ju. In China now they are called 'Ying Ching Yao,' which means a ware with a shadowy blue glaze. The body is highly translucent in thinly potted examples and has a white sugary appearance. As a matter of fact it is, if not entirely, as near true porcelain as anything made in the Sung Dynasty. The form, the design, and the glaze are, it must be admitted, delightful.

There is also another kind of Ying Ching Yao, of a somewhat thicker build, there being two types of the same ware.

Chün Yao. Of this, although the contemporary Chinese put no very great store upon it, the modern collector will pay any price for a fine specimen, even up to £1,000. The colour in Chün is more a sky blue with a splash of mauvish pink, and I was always wondering where the idea of combining these beautiful colours came from until one evening I saw identical colours in our Bangkok sky about dusk. There is no doubt that the Chinese, as evidenced by the quotation already made, were given to drawing their ideas from nature and the heavens.

The principal articles made of this ware were flower pots and bowl bowls, and the latter often have a numeral (from 1 to 10) incised in the base to indicate the size.

Kuan Yao. The word 'Kuan' means 'Imperial,' and this ware is thus a type of ware made for the Imperial Court. It is very rare and I can only say that, from the books, it appears to be a

kind of Chün Yao of superior make, and that the specimens now surviving are of small dimensions.

This exhausts four of our six types, and bring us to the last two which are now pretty well known.

The fifth type is *Ting Yao*.

It is an extremely thin ware, and bowls and plates are the usual articles now met with. I do not think we can call it true porcelain, though it transmits light easily on account of its thinness, but, at the same time, it is certainly not earthenware. So here we have another example of proto-porcelain. It takes its name from its place of manufacture, Ting-Chou, and was made during both the Northern Sung Dynasty (960—1125) and the Southern (1125—1250). It is practically impossible to distinguish between the two now-a-days. You will notice that the rims are unglazed. This is because they were baked upside down and consequently the rims touched the 'saggar' or oven in which they were baked. The glaze was thus burnt. They were often bound with copper or silver to protect them.

Sixth and last, the famous *Lung Chüan Yao*, made at Lung Chüan, and now called Celadon, which had its beginnings in Sung times and has continued right up to modern days.

Some people prefer Celadon to any other ware and, although it is so unobtrusive as perhaps not to attract much notice when you first see it, it certainly grows very attractive if you live with it. This is the Sung ware which was imitated at Sawankalok at the end of the 13th and during the later centuries. I will give you an opportunity of comparing the two. In both cases it is practically true porcelain. The colour of Celadon varies from the bright green of the sparrow's egg, which in the most prized, through blue-greens, grass-greens, olive-greens, and grey-greens to the grey of the dove. In the case of celadon I think it best to show you, as far as I can, specimens dating from Sung times to the XVIIIth century, so that you may get some idea of the variety and range of colour and glaze. And here I will record an interesting fact, namely, that nearly all ladies admire celadon as soon as they see it, whereas practically all men are at first left entirely cold. To this I plead guilty myself! I can

only ascribe this to a greater and nicer perception on the part of the ladies, who are able to discern the subtleness of its beauty without obvious aids such as decoration or bright colours.

The great difference between the Sung glazes and those of later periods is that the former are always opaque and as a rule thickly applied, with a rich unctuous feel as against the vitreous glazes of Kang Hsi and K'ien Lung, and you can see this difference very clearly in the specimens before you.

Sawankalok ware. Here I must give a passing reference to the ware made and found at the old town of Sawankalok in Siam. It is commonly believed that about the year 1300 the great Phra Ruang, or Ram Kamheng, went to China on a visit to the Mongol Emperor and brought back with him a number of potters who established kilns at Sawankalok. It is certain at any rate that the first potters were Chinese, but it is doubtful if any successors came to take their places, and probably those that came originally married Tai women and their Chino-Tai sons carried on the business until at length the potters became wholly Tai in thought. Some years ago I made a collection of designs from fragments picked up in the kilns and published an article on them in our Journal. They show the transition very clearly, I think.

If 1300 is the correct date approximately of their foundation, then there were no kilns at Sawankalok in Sung times, as the Mongol Dynasty began in China in 1279, and this may account for the falling off in the quality of the material and glaze as compared with Sung ware itself. The paste is practically a true porcelain but somewhat grey and coarse, and the glazes are watery and not opaque like the beautiful Sung glazes. Besides, painted designs are often seen on the pieces (and not only incisions in the paste), and this bespeaks a later period than Sung.

The ware usually seen is a kind of celadon ranging from blue to grey-green, but other coloured glazes were used, white and brown in particular. White Sawankalok was not generally known till recently.

Sukhodhai Ware. While on the subject of Sawankalok, I

may also refer to its sister city, Sukhodhai. I was told some years ago that there were porcelain kilns at Sukhodhai as well, hidden in the jungle; and last September, while on a visit to Sukhodhai, I took the opportunity of going out to see them. If I remember rightly, they lie north of the famous Wat Sichum, about twenty minutes walk from it. They are not so extensive as at Sawankalok, and the ware made is quite distinctive from the latter. This is, indeed, what I wanted to find out, and I think I shall always know the difference between the two wares now. The Sukhodhai ware is made of a very coarse grey-black clay, which never burns red, showing that there is no iron in it, as in the Sawankalok ware. Another interesting point of difference is that the Sukhodhai ware was fired on a flat round stand of clay with little pointed supports on the base, as opposed to the long red clay pipe which served as support to the Sawankalok ware; so that you never see the black ring on the bottom of a Sukhodhai bowl. The decoration in Sukhodhai ware is usually in a black pigment or sometimes in a brownish-green, and the glaze is very thin and watery. You do not find those delightful bulbs of glaze that you sometimes see on Sawankalok ware. The design chosen is very often a fish (and it is curious that the piece of Sung ware I picked up there also showed a fish) or else a 'chakra', which must be Tai, or more rarely a spray of flowers. It would be very interesting to know what the fish signifies—it is almost certain to be a symbol.

Here in Bangkok they usually call all black painted ware 'Sukhodhai' ware, but this is not correct, as such ware was also made at Sawankalok. The difference lies in the materials used, and the Sukhodhai ware is far inferior to the Sawankalok.

To return now to China itself, there is another ware called *Chien Yao*, which is now much sought after at home, but I cannot show you specimens of it. It is a thick heavy stoneware, and practically all the specimens known are small open bowls, which were largely used for ceremonial tea-drinking. They are much prized in Japan for their glaze, which is thick and opaque and of a treacly

brown colour, sometimes darker, sometimes lighter. Sometimes figures of phoenixes and birds are traced upon the bowls but more often they have no decoration. I cannot say that this ware attracts me very much from the artistic point of view, though the shape is pleasing.

There is also another unidentified type, which is now definitely attributed to the Sung period. In November 1926 I had the pleasure of meeting Mr. Oscar Raphael, a well-known London collector, and of examining his collection. Among many fine pieces was a slender exquisite vase, about 8 inches high, covered with a creamy crackle and embellished on the neck with small elephant heads, containing loose rings on the trunk. This vase had been the subject of discussion for many years past, and one of its most beautiful features was an evanescent pink radiance which suffused it in certain lights, possibly due to some chemical action of the glaze on the body.

I returned to Bangkok in January 1927, and that same month, by sheer chance, happened to find another vase which has since been stated both by Mr. Raphael and Mr. Hobson to be almost identical the only difference being that mine is 9 inches high and has lost $\frac{1}{4}$ of an inch of the funnel-shaped mouth. Mr. Hobson is now satisfied that these two vases belong to the Sung period, but are of a type which has not yet been identified. They remain, therefore, in a class by themselves.

This brings us to the end of the Sung period, and although I have only shown you only a few specimens out of my meagre collection, I may perhaps hope that I have whetted your appetite for more.

These simple forms and quiet colours are beginning to exercise an extraordinary fascination in Europe, where the Sung mastery of technique is being appreciated, and there is little doubt that the number of collectors taking up the early wares will increase continuously with the years. As Mr. Hobson says, 'I know a number of collectors who have transferred their allegiance from Kang Hsi to Sung and Tang, but I have yet to meet a case of the reverse.'

In the year 1279 the Mongols took possession of the Chinese Empire, and it is doubtful if much attention in those stirring times was given to the manufacture of porcelain. No doubt many of the old factories still continued to turn out their wares, like the Lung Chuan and Ting Yao, and it is often hard to say which is Yuan (as the period is called) and which is Sung.

It is not until the return of a native Dynasty once more in 1368 in the person of *Hung Wu*, the founder of the Great *Ming* Dynasty, that we find any definite or marked advance in Porcelain manufacture.

And now we are launched into, in some ways, the most romantic and wonderful period in the whole history of Chinese Porcelain. With the rise of the Ming Dynasty, Ching Te. Chen, in Northern Kiang Si, became the great centre for porcelain manufacture and has continued so right up to the present day. We have a graphic picture of this 'town of a thousand fires' from the pen of a Jesuit father, Père d'Entrecolles, written in the early years of the XVIIIth century.

From the end of the XIVth century onwards the old monochromes tend to disappear, and their place is taken by white porcelain decorated pictorially in underglaze blue (or red), or in overglaze enamels.

You will notice that up to the present no specimen has been shown of blue and white, which, after all, must, it seems to me, remain the central stronghold, the focussing point, of Chinese Porcelain. As far as is known, there is no evidence of blue and white ware having been made in Sung or earlier times; and there is a possibility that the introduction of *cobalt* was a direct result of the Mongol invasion, because the earliest supplies are credibly reported to have come from Persia or Baluchistan, or somewhere in that region. Blue had, of course, been used in Persia for centuries for colouring pottery. It was discovered that blue (and red also) would stand the greatest temperature of the kiln, and therefore that it could be painted on the body under the glaze before firing; and this may be said to have produced a revolution in porcelain making. Hence-

forward we are brought into contact with the art of painting, which manifested itself in innumerable directions in the decoration of porcelain. In addition to blue and red underglaze decoration, there also arose a school of painting in enamel colours on the biscuit, a school which in Ming times rose to very great heights, so high that poor collectors like myself can only gaze at its products from below with admiration, tinged with envy, without any hope of ever possessing one. I cannot show you any to-day, and so I propose to return to blue and white. Now, how shall I describe Ming blue and white, so that you may gather some idea of how to distinguish it? Well, *first* and foremost, the paste itself is as a rule, of a *greyish* tone and not white as in the later porcelains. *Secondly*, it has rather a soft, oily feel to the touch and lacks that hard sugary appearance of later wares. *Thirdly*, the glaze nearly always has a greenish tint in it, and is more or less opaque, as opposed to the melting, vitreous glazes of later times. *Fourthly*, the decoration is generally uncoventional if somewhat rough, and nearly always of a spirited nature. *Fifthly*, in the large pieces which were made in a mould, the join is usually easily visible, and no trouble was taken to cover it up in the finishing.

Not all the ware was rough, and the pieces made for the Imperial or Mandarin households were often beautifully finished. There is little doubt that the ware made for export to India and Europe, was rough for two reasons, 1) because it had to stand a long voyage, and 2) because it was good enough for 'barbarians'.

Personally, there is something very fascinating about these old pots and jars and plates, with their archaic designs and faulty potting. One seems to get into almost human contact with the artist and one feels that they are original work, conceptions straight from the artist's mind—unlike the more mechanical age that follows, where we can admire the execution but feel no personal contact.

No specimens of Hung Wu blue and white are known at present. One of the very few pieces definitely attributed to this reign is a beautiful bottle which I have seen in Mr. Raphael's collection, and which is illustrated in Mr. Hobson's volume on Ming porcelain. Hung Wu's successor was Yung Lo (1402-24) and here I am sorry I

cannot show you an interesting blue and white bowl I found some years ago in Bangkok among a pile of bowls in a filthy cupboard in one of the pawn shops here. It was almost egg-shell with a melting glaze and the exterior was painted in deep underglaze blue with a scene of ducks swimming in a lotus pond, very freely and unconventionally drawn. The design and the colour of the blue struck me as Ming at once, but the mark was Yung Lo and naturally I doubted. Last year I sent it home to Mr. Hobson at the British Museum and his opinion is that it is undoubtedly Ming and possibly of the period. I am telling you this first, because Yuug Lo is the first reign known at present to have produced blue and white, and it is therefore somewhat of a find for Bangkok, and secondly, because nearly all the Ming pieces of blue and white known to us in Europe are, as you see to-day, large, heavy and rather rough in their manufacture, whereas this little bowl was, as I say, almost egg-shell and very delicately potted.

Once the use of cobalt was introduced, native supplies of the mineral appeared on the market, but unless this was very carefully refined, it had a dull grey or indigo hue. Sometimes the supply of Persian, or, as it was called, Mahomedan blue failed, and this is why you see such a variety of shades in the Ming blue and white. The reigns chiefly famous for this deep, full blue are Hsuan Tê (1426-35), Cheng Tê (1506-21), and Chia Ching (1522-66). Genuine Hsuan Tê pieces are as rare as black swans, and the Cheng Tê pieces known in Europe are not remarkable for their colour, but Chia Ching's reign produced a large series of pieces of a brilliant violet-blue, a tone which is peculiar to that reign. Most of the Ming blue and white known to day, however, belongs to the reign of Wan Li (1572-1619), and in most pieces of this reign you can see the dull grey-blue of the native mineral. Although the Chinese rather scoffed at this, many Europeans to-day are in favour of it. The tones are so soft and restful.

There is another type of Ming blue and white, quite unlike any other style. It is hard, very thin and has an almost metallic ring. Where it was made I cannot say. It is well finished and

distinctive in its decoration; and, as Mr. Hobson says, at its best it is one of the most attractive of the export types. Most of the objects of this ware known to us are deep plates or saucers, and bowls are rather uncommon. It is in the nature of a freak, and for a long time its Ming origin was not accepted, but it is known now to belong to the reign of Wan Li.

From 1620 to 1650 the country was in a turmoil following the death of Wan Li and, although the Manchu or *Tsing* Dynasty began in 1655, it is not until the reign of Kang Hsi (1662) that porcelain came into prominence again, and that we enter into a new phase in the history of its manufacture. Even during the first 15 years of Kang Hsi's reign, he was much too busy settling the country to pay much attention to porcelain, and the period between 1675 and 1680 marks the period of revival. We find, however, that an order was issued in 1677, forbidding the use of his name on the base of porcelain, as being likely to bring him into contempt when the porcelain was broken and trampled on. It is a fact that ordinarily there is no seal mark on the base of Kang Hsi porcelain, but only a double ring in blue, either empty or with an emblem, and sometimes nothing at all. Indeed, the sight of an actual Kang Hsi seal mark should always give rise to grave suspicion as to the date of the piece it is found on.

Pieces made in the early years of Kang Hsi's reign show obvious affinities with the Ming period. The potting is still rather rough and unrefined, and the painting is not precise, yet the glaze has no longer that greenish opaque quality of the Ming, but is becoming vitreous and melting. Also the paste is whiter and more sugary.

A rather curious fact, which I pointed out to a well-known London dealer, is that the base of Ming pieces is scarcely ever, if at all, exactly round to the eye. In the later Kang Hsi pieces, at any rate, this want of symmetry is never apparent.

I have mentioned the subject of marks just above. Let me say at once, 'Beware of Marks.' They are the most treacherous guides of all in the search for good Chinese porcelain. Even in later

Ming times the seal marks of the early great periods were copied, and the marks of Kang Hsi, Yung Cheng, and Khien Lung have been used, or rather abused, from the date of their death up to the present day. Personally, now, I look at the mark last of all. If everything else is right, then I may accept it as an interesting record, but of itself, it has no value whatever. Date-marks of any kind are exceedingly rare. Cyclical date-marks are sometimes found on Ming procelain, but I have recently come across a tall dignified vase which is of considerable interest from the point of view of date, as it is the only piece of Chinese procelain which I have found with the actual date written on it; viz. "The 26th year of Kang Hsi's reign," and as such it deserves a place in any collection. It is one of two pieces presented by a lady named Lok See in honour of the God of Medicine. Here at least is a date which may be accepted, and you can see for yourselves what type of ware it is.

I can make no pretence whatever of revealing to you the magnificent splendours of Kang Hsi's reign in the shape of porcelain. I suffer from limitations of two kinds, my purse and my place of residence. But I may say that this long reign, which lasted sixty years, was chiefly remarkable for four kinds of procelain, the famous Famille Verte, in which a leaf-green predominates; the Famille Noire; Blue and White, in which the best blue is unrivalled for its sapphire qualities; and Blanc de Chine or Fukien ware, a pure white porcelain with an ivory glaze. Of course many other kinds were made, but these represent the main families.

And here perhaps I may mention in passing that the triumphs of manipulation produced during the three reigns of grandfather, son and grandson were almost wholly due to the fact that there were only three Superintendents of the Imperial Factory at King Te Chen during a period of about 75 years.

For any of you who are particularly interested in the later Chinese porcelain, I can only recommend a visit to the Salting collection in the South Kensington Museum, which is probably unsurpassed as far as the porcelain of Kang Hsi's reign is concerned, or to the Metropolitan Museum of New York, which has also a very fine

collection. Dresden also possesses a splendid collection of this period as Augustus the Strong was a great collector of Chinese porcelain and is said once to have paid the cost of a regiment of soldiers for a single vase.

As I have said, in the early years of Kang Hsi's reign the porcelain turned out was akin in many respects to the Ming, but as the reign progressed the execution and manipulation of the material became so expert and exact that even in the pieces which were made in moulds in two pieces and joined together, no trace of the join can be seen. This very excellence brought about its own Nemesis, since it was achieved at the expense of the decoration which lost that free, devil-may-care abandon of the Ming artist and tended more and more to become stereotyped and stiff. Indeed it marked the beginning of the end, though the end was still far off.

During the reign of Kang Hsi, the East Indian Companies Dutch and English, carried on an extensive trade with China, which included the export of porcelain, and Siam itself became an entrepôt for the middle East and Europe. The ware was brought down in Chinese junks and trans-shipped in Siam, and we hear of Constance Phaulkon sending home by a French priest, as a present to King James II, a rare vase of Chinese porcelain, one of ten presented to the King of Siam by the Governor of Shansi. It would be interesting to know if it ever reached England, and if it is still in existence. This export trade reached large dimensions and it is probably in this reign that porcelain began to be made in China for Siam itself. At least I have never seen a piece of Chino-Siamese porcelain which could be attributed to Ming times.

Now, of the four families mentioned above, I can show you specimens of three. The '*Famille Noire*' is usually represented in Europe and America by tall, square, handsome vases with a black background and a spray of flowers, peonies or lotus or prunus, in green or red or yellow, and these vases are some of the most expensive pieces in the whole gamut of Chinese porcelain. Hence their absence here.

The '*Famille Verte*' is not so difficult to procure, but pieces

of it are rarely seen in Bangkok and, as my collection has almost entirely been formed here, I have not had many opportunities to acquire specimens of it. The two I show are not by any means first-class specimens, but still they serve as adequate illustrations of the family.

The '*Blanc de Chine*' is represented here by three specimens. They may not all be of the Kang Hsi period, but Blanc de Chine is, I think, the most difficult of all porcelain to 'place' as regards its period.

Now we come to *Blue and White*, which after all forms the bulk of all Chinese porcelain, and here again I am showing you specimens which possibly cover the period of Yung Cheng and early Khien Lung, as well as that of Kang Hsi. There is no abrupt change to mark each of these periods, and the history of blue and white is one of a gradual rising to its zenith and then a falling to its nadir at the end of Khien Lung's reign. As far as is known, all the blue of the Tsing period was obtained from the native mineral and no supplies of Mohammedan blue were imported. But the Chinese themselves had at last taken the trouble or had discovered the method of refining their own native cobalt, and in the finest pieces the blue has all the quality and depth of a sapphire.

I have chosen a number of specimens to show you, which will give you a fair idea of the range of shade, shape and design.

Each of you will have your own special choice from a variety of reasons, but from the collector's point of view the best, in paste glaze, and colour, is this bottle. It was the first piece of blue and white that I ever bought (and this was in Saigon), and I have never been able to match it since. But, whichever you choose, I hope I may convince you that I have not collected these merely because they are 'old'.

Now, although there might be much more to say, I am drawing near the end, because I prefer to close on an appreciative note. The reign of Yung Cheng produced the famous *Famille Rose*, which replaced the *Famille Verte*, and the European trade grew to enormous dimensions chiefly with Canton. There is little doubt that it

was this trade with the 'barbarians' that commercialised the whole manufacture of porcelain, and thus brought about its decline. Yung Cheng himself only reigned 14 years, but he was an ardent connoisseur of porcelain and delighted to send down old Sung and Ming wares to be copied in the Imperial factory. In fact this is the chief characteristic of his reign. In 1736 he died and Khien Lung began his long reign of 60 years. Up to about 1775 the quality of the ware turned out was well maintained and very high prices are given at sales to-day for fine specimens of Khien Lung Famille Rose, jars with covers, ruby-backed plates, and openwork lanterns, etc., and after a time the blue and white began to deteriorate badly, and almost imperceptibly towards the end of the reign a decay set in in every direction. Many excellent pieces were no doubt made in the XIXth century, but the European demand had 'killed the goose that laid the golden eggs', and the collector's interest usually stops with Khien Lung, at the close of the XVIIIth century, if not some time before. Personally, the more I see of the earlier wares, the more my interest in the later tends to wane, and this is why I have laid more stress to-day upon the Tang, Sung, Ming and Kang Hsi periods than I have upon the reigns of Yung Cheng and Khien Lung. I believe the same is happening all over the world among discriminating collectors.

I thank you, Ladies and Gentlemen, for the kind attention you have paid to my lecture. I am not going, as is sometimes done, to express the hope that I have not bored you. The subject is so near to me that, if you take a delight in Chinese porcelain, you are one of the elect; if you do not, then you are a Philistine and all the boredom in the world is not sufficient punishment for you. So I will end with a prayer of hope, either for your continued devotion or for your salvation.

Texte de la loi Laksana Moradok d'après le manuscrit

Vajirañāṇa นิตินาถ มรค CS. 1167

AVANT-PROPOS.

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Jusqu'à ces dernières années, on n'avait pour étudier la tradition manuscrite des anciens monuments législatifs siamois que la ressource de copies peu anciennes, toutes, probablement, dérivées de tel ou tel des trois exemplaires officiels de CS. 1167 portant les trois sceaux, ตรา ๓ ตม (1). On sait mal quel a été entre 1805 et 1924 le sort de ces trois manuscrits qui, depuis longtemps, n'étaient plus connus que par la mention qui en est faite dans le ปาณ นพทก.

(1) Pour certaines lois, sinon pour le ลักษณ มรค, il se peut, comme permet de le croire entre autres sources le fichier de la Vajirañāṇa, que nous ayons des manuscrits antérieurs à CS. 1167, ou, du moins, représentant une tradition plus ancienne que celle des manuscrits de CS. 1167. Toutefois nous ne savons pas encore, par exemple, ce que sont les manuscrits dont parle James Low (*Journal of the Indian Archipelago and Eastern Asia*, vol. 1, 1847, pp. 331-334) et qu'il dit avoir donnés à la Royal Asiatic Society, où ils sont sans doute encore. Il reste que, placé comme il est entre deux périodes, étant donné aussi le soin avec lequel il a été établi, le manuscrit de CS. 1167 conservera, pour l'historien du texte et l'historien du droit, une valeur éminente, quel que soit le résultat des recherches futures.

Ce n'est qu'en 1924 A. D.⁽¹⁾ que certains volumes de l'un d'eux, restés enfouis et oubliés pendant de longues années dans des archives inaccessibles, ont été exhumés du พระมณเฑียรราช et déposés à la Vajirañāṇa. Ils sont depuis lors à la disposition du public.

La première édition imprimée complète que nous ayons des vieilles lois siamoises⁽²⁾, procurée par D. B. Bradley, date de CS. 1229, au plus tard. C'est elle, semble-t-il, qui a servi de base, peut-être avec des manuscrits de valeurs inégales, aux éditions qui l'ont suivie, parmi lesquelles il faut citer la compilation กฎหมาย แก่ใหม่ et le célèbre recueil du Prince Rabi. Outre les fautes caractérisées et les corrections arbitraires qu'on peut y relever, toutes ces éditions, établies en vue de la pratique, pèchent par une tendance commune à moderniser la graphie, ce qui leur enlève beaucoup de leur intérêt philologique et linguistique.

Nous possédons très peu de textes imprimés fidèles aux habitudes orthographiques de la fin d'Ayudhya, qui sont encore celles du premier règne. Au cours du XIX^e siècle, il s'est produit

(1) Cependant quelques volumes munis des trois sceaux étaient déjà entrés à la Vajirañāṇa en 2451 E. B. (รัชกาลที่ ๖ et รัชกาลที่ ๗, dons du Roi, รัชกาลที่ ๘ และ รัชกาลที่ ๙, et une partie des พระราชกำหนด แก่ achats), et en 2461 E. B. (รัชกาลที่ ๖, achat).

(2) L'édition de Nāi Mōt a été saisie, par ordre du troisième Roi, lors de la mise en vente du premier volume, en CS. 1211, et presque entièrement brûlée par l'autorité. De ce qui a échappé à la destruction, je ne connais qu'un exemplaire du premier volume, aujourd'hui conservé à la Bibliothèque Vajirāyudh. Je ne suis pas encore arrivé à identifier d'une façon certaine l'ouvrage signalé par le marquis de Croizier dans sa *Notice des Manuscrits Siamois de la Bibliothèque Nationale*, Paris, Leroux, 1887, p. 34, qui est peut-être un exemplaire du premier volume de l'édition de Nāi Mōt.

des modifications de l'orthographe siamoise dans quantité de cas. Ce sont des usages récents, pour la plupart, que suivent avec plus ou moins de cohérence, les dernières éditions. Quant à la graphie de Bradley, qui repose sans doute sur celle d'un manuscrit passablement plus jeune que le nôtre, elle s'écarte déjà beaucoup de la graphie du premier règne. La pratique des éditeurs a le grave inconvénient d'effacer une foule de particularités qui présentent de l'intérêt pour l'histoire de la phonétique siamoise. C'est ainsi que la graphie มฤดา , à peu près constante dans la loi *lakṣaṇa moradok*, au lieu de มฤดา , si on la rapproche de prononciations telles que *ratsadōn* (ราชฎ) < skr. *rāṣṭra*, ou *satsinā* (สาสนา) < pāli : *sāsanaṃ*, ou d'une variante : อโสภณิ de อโสภณ (อโสพน), peut aider à résoudre les difficiles problèmes de la structure de la syllabe et du rythme de certains groupes. Au point de vue linguistique, par conséquent, comme au point de vue des études juridiques, il est utile de faire connaître le texte des anciennes lois du Siam tel qu'il apparaît dans le manuscrit de CS. 1167.

On trouvera dans les prochaines livraisons de cette revue un index, des commentaires et les secours nécessaires pour l'intelligence du texte que nous publions aujourd'hui.

J. BURNAY.

NB.—Les chiffres arabes, dans les marges extérieures de notre texte, indiquent le numéro, ajouté par nous, de la page du manuscrit. Les minuscules italiques, entre parenthèses dans le texte, indiquent le début d'une ligne et son numéro d'ordre dans les limites de chaque page du manuscrit. C'est ainsi, par exemple, que la référence LM 15c renvoie à la loi *lakṣaṇa moradok*, page 15, ligne 3, du manuscrit. L'index sera établi d'après ce système de référence. On trouvera dans les appendices annoncés ci-dessus des renseignements détaillés sur le manuscrit et sur les questions qui se posent à propos de la pagination, de la linéation et des blancs.

Erratum. Par suite d'une inadvertance, la page du manuscrit qui commence par ขึ้นให้แก่ญาติ, page 146 du texte imprimé, n'a pas été numérotée. Le manuscrit a 115 pages et non 114, et dans les références la page non numérotée sera cotée 93 bis.



Plat: le titre a disparu.

Tranches courtes: มรดก.

(a) ๑ วัน ๑๑ คำจุลศักราช ๑๑๑ ปีมุสสักราช ข้าพระพุทธเจ้าหมื่นสวัสดิอภัยวรบุ 1

	นายเพียรราช	} ทาน ๓ ครั้ง	ขอพระ ๑/๑๑๑๑๑๑
(b) ข้าพระพุทธเจ้า	นายโตอภัยชน		
	นายผ่องอภัยชน		



2

(a) ๑ ศุภมัสดุ ๑๑๑๑ มุสิกะสังวัจฉะระมานะมาส ศุศะ 3

ปักขยปาฏิบัตตฤทธิกุรวาระบริเฉทะ(b) กาละกำหนด พระบาท

สมเด็จพระบรมราชาธิราชราชมาธิบดีศรีสินทรมมมหาจักรพรรดิ

ราชา(c) ธิบดินทรธรณินทราชาธิราชรัตนากาส ภาสกระวงษ์ของ

บรมราชโอรส ตรีภูวนะศวรนาถ(d) นายกิติ ลกรัตนราชาธิราช

วะโสภณสมุทตโรมนต์ สกลจักรวาฬธิเบศรสุริเยน (a) ทรา 4

ธิบดินทรหรือนทราชาธิราช บัณฑิตศรีสุวิบุตคุณอักษรนิเทศวิชา

ศวรรธรรมนิกรราชาธิราช (b) เตโชไชยพรหมเทพาติเทพตรีภูวนา

เบศโลกเชษฐวิสุทธิมกุฎิปเทศคตามหาพุทธชาง (c) กุรบรมบพิตร

พระพุทธเจ้าอยู่หัว อันเสด็จปราบดาภิเษก ผ่านพิภพกรุงเทพ

วารวดี(d) ศรีอุททขามหาดีลกภพนพรัตนราชธานีบุรีรมย์ เสด็จ

ออกพระที่นั่งบุษบกมาลามหา(a) จักรพรรดิพิमान พรอัมด้วยหมู่ 5

มุขมายุมาลตรีภะวิชาติราชสุริวงษ์พงษ์พดุมหาโหราจารย์(b) เสด็จ

เบื่องบาททรงกษมาศ จึงเจ้าพญาศรีธรรมราชเดชะชาติอำมาตยา

- นุชิตรพิพิทวรวงษพงษ์(c)ภักตยาธิเบศวราชิบดี ศรีรัตนราชโกษา
 ธิบคือภักพิริยบรากรมภาหุกราบบังคมทูลพระกรุณา(d)ด้วยข้อ
 ความนายบุญศรีข้างเหล็กหลวงร้องทุกกราบทูลว่าโทษ^{พระเกษม}
 6 ใจความว่าอำแดงป้อม(a)ภรรยานายบุญศรี พ้องหย่าเกษมบุญ
 ศรี ๆ ให้การแก่พระเกษมว่าอำแดงป้อมนอกใจทำชั่ว(b)ด้วยนาย
 ราชอรธแล้วมาพ้องหย่านายบุญศรี ๆ ไม่หย่าพระเกษมหาพิจา
 รณาตามคำให้การ(c)นายบุญศรีไม่ พระเกษมพูดจาแพะ
 โลมอำแดงป้อมเลพิจารณาไม่เป็น ^{ตั้ง} ^{ธรรม} { เข้าด้วย(a)อำแดง
 ป้อมแล้วคัดข้อความมาให้ลูกขุนสถานหลวงปลุกษาๆว่าเป็นหญิง
 7 หย่าชายให้อำแดงป้อม(a)กับนายบุญศรีขาดจากผัวเมียกันตาม
 กฎหมาย จึงทรงพระกรุณาตรัสว่าหญิงนอกใจ(b)ชายแล้ว
 มาพ้องหย่าชายลูกขุนปลุกษาให้หย่ากันนั้นหาเป็น^{ยุติ} ^{ธรรม} { ไม่ จึง
 มีพระราช(c)โองการตรัสสั่งให้เจ้าพญาพระคลังเอากฎหมายณ
 สถานหลวงมาสอบกับฉบับ^{หอหลวง} ^{ทั้งที่} { ได้(d)ความว่าชายหาผิดมิได้
 หญิงขอหย่าท่านว่าเป็น หญิงอย่าหย่าได้ ถูกต้อง กันทั้งสาม
 8 ฉบับ(a)จึงมีพระราชโองการมานพระบันทูลสุรสิงหนาท ดำรัส
 ว่าฝ่ายพุทธจักรนั้นพระไตรย(b)ปิฎกแปดหมื่นสี่พันพระธรรม
 ขันธ อันสมเด็จพระพุทธิเจ้าทรงพระมหากรุณาประดิษ(c)ฐาน
 ไว้ต่างพระองค์ ได้เป็นหลักโลกยสั่งสอนบรรพชิตบริษัษ
 แลฆราวาส(d)บริษัษได้ประฏิบัติรู้ซึ่งทางสุคติภูมิแลทุกขคติภูมิ
 9 แลพระไตรยปิฎกธรรมนั้น (a)พื้นเพื่อนวิปริตผิดเพี้ยนไปเป็น
 อันมากยากที่จะเล่าเรียนเป็นอายุสมพระพุทธานุสาสืบไป(b)ก็

ได้อารธนาประชุมเชิงพระราชาคณะทั้งปวงมีสมเด็จพระสังฆราช
 แลพระธรรมอุดม(๑)พระพุทธโฆษาจารย์เป็นประธาน ฝ่าย
 ราชบัณฑิตยสถานนั้นพญาธรรมปรีชาเป็นต้น (๑)ให้ทำสังคายนาชำระ
 ระเบียบไตรปิฎกสอบไล่ด้วยอรรถกถาฎีกาให้ถูกต้องตามพระ
 พุทธ(๑)บัญญัติ พระไตรปิฎกจึงค่อยถูกฉีกแผ่นใส่ขึ้นได้ 10
 เป็นที่เล่าเรียนง่ายใจแก่กลบุตร(๒)สืบไปภายหน้า ก็เป็นพุทธ
 การกรรมกองการกุศลอันประเสริฐแล้ว แลฝ่ายข้าง(๑)อา
 ณาจักรนี้กระษัตริย์จะดำรงแผ่นดินนั้น อาศัยซึ่งโบราณ
 ราชานิติกฎหมายพระไอยการ(๑)อันกระษัตริย์แต่ก่อนบัญญัติไว้ได้
 เป็นบันทัดฐาน จึงภิกษาตราสืบเนื่องความราษฎร(๑)ทั้งปวง 11
 ได้โดยยุติธรรม แลพระราชกำหนดบทพระไอยการนั้นก็
 พื้นเพื่อนวิปริตผิด(๒)ต่างกันไปเป็นอันมาก ด้วยคนอัน
 โลกหลงหาความละเอียดแก่มาปมิได้ ดัดแปลง(๑)แต่งตาม
 ขอบใจไว้ภิกษา ภาให้เสียยุติธรรมสำหรับแผ่นดินไปก็มีบ้าง
 (๑)จึงทรงพระกรุณาโปรดเกล้าฯ จัดชำระล่อง ๆ ที่มีสติปัญญา

		ขุนสุนทรโวหารผู้ว่าที่พระอาลักษณ์		•	
(๑) อาลักษณ์	ขุนสารประเสริฐ	•	}	๔	12
	ขุนวิเชียรอักษร	•		๓	
	ขุนวิจิตรอักษร	•			
(๒) ราชบัณฑิตยสถาน	พระมหาวิชาธรรม	•	}	๔	เข้ากัน ๑๑ คน
	ขุนศรีวโรภการ	•			
	นายพิมพ์	•			
	นายค่อนบาเรียน	•			
(๓) ลูกขุน	ขุนหลวงพระไกรสี	•	}	๓	
	พระราชพิพิธโฆษาประหลัด	•			
	หลวงอภัย	•			

13 (a) ข้าราชการกำหนดทบทวนการอันมีอยู่ในหอหลวง ตั้ง
แต่พระธรรมสาตร(b)ไปให้ถูกถ้วนตาม บาทแผ่เนื้อความมิให้
ผิดเพี้ยนซ้ำกันได้ จัดเป็นหมวด(c)เป็นเหล่าเข้าไว้ แล้ว
ทรงพระอุสาททรงชำระตัดแปลงซึ่งบทอนวิปลาดนั้น ะ
(d)ให้ชอบโดยยุติธรรมไว้ ด้วยพระไทยทรงพระมหากรุณาคุณ

14 (a) จะให้เป็นประโยชน์แก่กรรมอันจะดำรงแผ่นดินไปในภาย
หน้า ครั้นชำระ(b)แล้วให้อาลักษณ์ชุบเส้นมิกสามฉบับ
ไว้ห่อเครื่องฉบับหนึ่ง (c)ไว้หอหลวงฉบับหนึ่ง ไว้ณสาน

หลวงสำหรับลูกขุนฉบับหนึ่ง (d)ปิดตรา

พระราชสีห์	}
พระคชสีห์	
บัวแก้ว	

15 ทุกเล่มเป็นสำคัญ ถ้าพระ

เกษม	}
ไกรสี	

 เชิญพระ(a)สมุดพระราชกั

หนดทบทวนการออกมามีภาคภักดีใดๆ ลูกขุน(b)ทั้งปวง

ไม่เห็นปิดตรา

พระราชสีห์	}
พระคชสีห์	
บัวแก้ว	

 สามดวงนี้ไซ้ขอไห้เชื่อฟังเอาเป็นอันขาด

ที่เดียว

๗ ๕

(c) ๑ จะกล่าวลักษณะมูละวิวาท อันมีในคำพิรพระธรรมสาตร
นั้นว่า (d) adhammadāyajjavibhattabhāgam ก็คือ

16 ว่าส่วนที่จะแจกมรดกแก่กันมิได้เป็นธรรม(a)เกิดแต่เอกราช
มูลวิวาท ๒๕ ประการอันมโนสาธยายก็กล่าวไว้ (b)ฝ่าย
สมเด็จพระมหารัชมังคลาจารย์ เจ้า ผู้ผ่านพิภพลีลา

ในกรุงเทพมหานคร(c)ทรงตราพระราชบัญญัติจัดเป็นบทพระไอย
การชื่อว่าสาขะคดีมีมาตราออกไปโดย(d)ยุติธรรมควรแก่บุคคล
ที่จะได้สันติสมรสอันเป็นทรัพย์สินมรดกแห่งผู้มรณ(a) ภาพ 17
โดยมีบันทึคดีคดี แลหาบันทึคดีคดีมีได้ตามพระราชกฤษฎ
ฎีกา(b)อันสืบ ๆ มาดังนี้ ๑ ศุภมัศดุศักราช ๒๑๕๕
ศุภระสัง (c) วัดพระเชตุพนมศุภะบักเขเอภาทศมิตติยังคฺวาร
พระบาทสมเด็จพระเจ้าอยู่หัว (d)เอภาทศมิตติยังคฺวาร
พระพุทธรูปเจ้าอยู่หัว (a)ผู้ทรงทศพิธราชธรรมอนันตะสม 18
ภาวติเรกเอภาทศมิตติยังคฺวาร (b)ศุภมัศดุศักราช
ราชธานีราชมณฑลพิตร เสด็จสถิตยในพระที่นั่ง(c)พระพลับ
พลาทอง โดยอุดรภิรมุขพระมหาวีหาร พระไชย
(d)วัดชนะนารม บำเพญพระราชกุศล ถาปนาพระมหา
(a)วิหาร แลพระเชตุพนแลพระมหาธาตุไว้ ให้รุ่งเรืองในวร 19
พระพุทธรูปศาสดาไป(b)เมื่อหน้าตราบเท่าถึงห้าพันพระวลา จึง
พญาสมบัตินามอนันตมโหยสวรวชิรภักดี(c)พิริยภาหะ กราบ
บังคมทูลพระกรุณา พระบาทสมเด็จพระเจ้าอยู่หัวอริยวงศ
(d)นารถบรมบพิตรพระพุทธรูปเจ้าอยู่หัว ว่ามรดกพญาสุโขทัย
ผู้ถึงแก่อนิจกรรม (a)แลพระราชทานให้แบ่งปันแก่บิดามารดา 20
ดาบุตรภรรยาญาติพี่น้องทั้งปวงแลส่งสัคไปให้(b)ธรรมาธิกอริส
ด้วยพระราชกฤษฎีกาตามรว่าลูกหญิงชาย^{บิดา} } แต่งทรัพย์สิน
สิ่งของ (c)แลทายาทหญิงให้มีเรือนแล้ว แล^{ภานดา} } ทาย^{บิดา}
^{ภานดา}

- แลบุตรชายหญิง ซึ่ง ^{บิดา} _{มานดา} { แต่งให้(๔)มีเรือนแล้วนั้นยังจะเข้า
ส่วนแบ่งบ้านได้อีกฤมิได้ โดยพระราชกฤษฎีกา(ก)ว่าราษฎรทั้ง
- 21 หลายน(๔)อันมีบุตรหญิงชาย ครั้นใหญ่ ^{บิดา} _{มานดา} { แต่งทrophyสิ่งสิ้น
ให้ไปมีเรือนแล้วนั้นจะเข้ามา(๖)บ้านเอาทrophyสิ่งสิ้น ^{บิดา} _{มานดา} { ซึ่ง
มรณภาพอีกนั้น ท่านมิให้บ้านให้ แลทrophyนั้นให้บ้าน(๔)ให้
แก่ลูกหลานผู้มีได้ทrophyนั้น ถ้าหาลูกหลานมิได้กว้านนั้นไซ้
จึงให้บ้านทrophy(๔)นั้นให้แก่บุตรผู้มีเรือนแล้ว จึงพระบาท
- 22 สมเด็จพระเอกาทศธรรมอริสวรมนารถบรมบพิตร(๔)พระพุทธเจ้าอยู่
หัว ทรงพระกรุณาโปรดเกล้าโปรดกระหม่อม มีพระราช
(๖)โองการมาณพระบันฑูลจำเพาะแก่พญามหาอุปราชชาติวรวงษ
พงษ์ภักดีดินท(๔)สุรินทเดโชไชยมโหฬสรศักดิ์แสนญาธิราช
แลพระราชครูบโรหิตาจารย์ราช(๔)สุภาวเดศีรับมหงษวงษบุโรโส
- 23 คมพรหมพฤตมาจารย์ แลพญาพระคลังศรี(๔)ธรรมราชเดช
ชาติอมาตยาณูจิตรพิพิชรัตนราชโกษาธิบดีอภัยพิริยบรากรมพา
หุ(๖)ให้แต่งพระราชกฤษฎีกา แต่นี้ไปเมื่อหน้า ๓ ถ้าแล
ผู้มีบันดาศักดิ์ตั้งแต่(๔)นา ๔๐๐ ขึ้นไป ถึงแก่มรณภาพแล
จะแบ่งบ้านทrophyมรดกเป็นส่วน ซึ่งจะได้แก่บิดา(๔)มานดา
แลญาติพี่น้องบุตรภรรยาหลานเหลนล่อนั้น โดยได้รับราชการ
- 24 แลมิได้รับ(๔)ราชการ แลมีบำเน็จบำนาญ แลหาบำเน็จบำนาญ
มิได้ ให้ทำเป็นส่วนตั้งพระผู้(๖)เป็นเจ้ากล่าวไว้ ๒ ๑ มาตรา

หากผู้มรณภาพนั้น หามำเน็จบำนาญแก่ราชการมิได้(๑)ให้ทำ
 ทักษิณการแลมรดกคงไว้ทั้งสองสถาน ถ้าผู้มรณภาพนั้น มี
 บำเหน็จแก่ราชการ(๒)การแลหามำเน็จมิได้ อย่าให้ทำมรดกเลย
 ให้ทำแต่ทักษิณการไว้ ถ้าผู้มรณ(๓)ภาพนั้น มีบำนาญแก่ราชการ 25
 การแลหามำเน็จมิได้ อย่าให้ทำมรดกเลย ให้ทำ(๔)แต่ทักษิณ
 การ ถ้าผู้มรณภาพนั้น มีทั้งบำเหน็จบำนาญแก่ราชการใช้
 อย่าให้(๕)ทำทักษิณการเลย ให้เอาทรัพย์สินอันเป็นสละวิญญาน
 กะทรัพย์แลอะวิญญานกะ(๖)ทรัพย์ทั้งสองประการนั้น แบ่ง
 ปันให้แก่บิดามารดาแลลูกหลานชายหญิงแห่ง(๗)ผู้มรณภาพนั้น 26
 ถ้าแลหามำเน็จมิได้^{ชาย} } มิได้^{หญิง} อย่าให้ทำมรดก
 ทักษิณการ(๘)เลย ให้คงไว้แก่ญาติพี่น้องผู้มรณภาพนั้นเกิด อนึ่ง
 ผู้มรณภาพนั้น เอาสละ(๙)วิญญานกะทรัพย์แลอะวิญญานกะทรัพย์
 ไปฝากไว้ยังอารามก็ดี แลส่งไว้ให้ทำบุญให้(๑๐)ทานก็ดี แล
 จำเพาะให้แก่เจ้าภิกษุของคใดก็ดี ผู้ใดจะเอาออกจากอาราม
 นั้นมิได้(๑๑)ท่านว่าผู้นั้นมีพันธะอยู่ ๓ มาตราหนึ่งเสนา 27
 บัณฑิตมีมุขลูกขุน เจ้าราช(๑๒)กฤษฎาชนม้นพันทนายผู้
 มีบันดาศักดิ์ทั้งปวง แลบิดามารดาแต่งให้มีเรือนแต่(๑๓)อายุ
 สมควรจะมีเรือน แลคนทั้งนั้นมีทรัพย์สินสิ่งสิ้นด้วย
 ผลราชการอันพระราชทาน(๑๔)ให้ก็ดี แลมีทรัพย์สินสิ่งสิ้นขึ้น
 ด้วยทำมาหากินด้วยกันก็ดี แลผู้นั้นถึงแก่มรณ(๑๕)ภาพลง 28
 ให้เอาเครื่องสรรพาวุธซึ่งมีเครื่องพัทยาบ่าวไพร่ แลเรือยาว

26 a. มิได้, comme en 49 d et 52d, pour มิได้. La faute, si c'en est une, sera étudiée dans les commentaires.

- แต่ ๗ วา(๖)ขึ้นไปยกไว้เป็นหลวง แลทรัพย์สินสิ่งสำเทา
กรรมกร^{ราช} | เรือกสวนไร่นา^{ขึ้น} (๗)ยังมากนัก้อยเท่าใด
ให้ประมาณไว้ ถ้าแลผู้มรดกภาพนั้น มีนั้นมากนัก้อยเท่าใด
ก็ดี(๘)ให้บิดามานดาบุตรภรรยา เอาทรัพย์สินนั้นใช้เง็จครบ
- 29 ก่อน ถ้าแลผู้มรดกภาพ(๘)หาไม่ได้ก็ดี ให้เอาทรัพย์สิน
สิ่งของทั้งปวงซึ่งยังอยู่นั้น แบ่งออกเป็นส่วนให้ทำเป็น(๖)สี่
ภาค ๆ หนึ่งเข้าพระคลังหลวง ภาคหนึ่งให้แก่บิดามานดา
ถ้าแลบิดาถึง(๘)แก่มรดกภาพยังแต่มานดา ให้มานดานั้นได้
ทรัพย์สินทั้งส่วน ถ้ามานดามรดกภาพ(๘)ยังแต่บิดา ให้
บิดานั้นได้ทรัพย์สินทั้งส่วน ถ้าบิดามานดาหย่าร้างกันแล้ว
- 30 (๘)ให้ได้ทรัพย์สินคนละกึ่งส่วน แลภาคหนึ่งให้แก่พี่น้องลูก
หลาน แลญาติกาผู้ถึง(๖)มรดกภาพ ภาคหนึ่งให้แก่
พิริยา ถ้าแลผู้มรดกภาพนั้นหาแม่เจ้าเรือนมิได้ ะ
(๘)ให้ยกไว้เป็นหลวง ๕ มาตราหนึ่ง ถ้าบิดามารดาผู้
มรดกภาพนั้นหามิได้ แลทรัพย์สิน(๘)สิ่งของทาสกรรมกรชาย
หญิงอันเป็นเครื่องบริโภคทั้งปวงนอกกว่าเครื่องสรรพาวุธพัตยา
- 31 (๘)ที่เป็นของหลวงนั้น ให้แบ่งปันออกเป็นสามภาค ๆ หนึ่ง
เข้าพระคลังหลวง ภาคหนึ่ง(๖)ให้แก่พี่น้องลูกหลานแลญาติ
ผู้ถึงมรดกภาพ ภาคหนึ่งให้แก่พิริยา ถ้าแลผู้มรดก(๘)ภาพ
นั้นหาแม่เจ้าเรือนมิได้ให้ยกไว้เป็นหลวง เมื่อ^{ก่อน} ๕ มาตราหนึ่ง
ผู้มีบันดาศักติ ถึงแก่(๘)มรดกภาพ มีภริยาอันสุขอมิชน

มากบิดามานดาแยกให้อยู่ด้วยกันก็ดี แลมีภริยาอัน(๑)ทรง 32
 พระกรุณาพระราชทานให้ด้วยมีบ่เห็จแก่ราชการก็ดีแลมีภริ
 ยาอันทูลขอแลพระราช(๒)ทานให้ก็ดี แลมีภริยาภริยาก็ดีแลมี
 ภริยาทั้ง ๔ จำพวกนั้น ได้อยู่กันด้วยกันตั้งแต่สามขวบ
 (๓)ขึ้นไปแลได้รักษาไข้ปลงศพไข้ ภริยาอันทรงพระกรุณา
 พระราชทานนั้น ให้ได้ทรัพย์ ๓(๔)ส่วนถึงภริยาอันสวามีขึ้น
 มากบิดามานดาแยกให้นั้นให้ได้ทรัพย์ ๓ ส่วน เหตุภริยาอันพระ
 ราช(๕)ทานให้นั้นสูงศักดิ์กว่าภริยาอันมีขึ้นมากบิดามานดาแยกให้ 33
 ภริยาอันทูลขอพระราชทานให้(๖)แลภริยาภริยาคือว่าอนุภริยานั้น
 ให้ได้ทรัพย์สองส่วนถึง ถ้าแลภริยา ๔ จำพวกนั้น ๕
 (๗)อยู่ด้วยกันแต่สามขวบลงมาแลได้รักษาไข้ปลงศพไข้ ให้
 ได้ทรัพย์คนละถึงส่วน(๘)ซึ่งแบ่งไว้โน้นเดิมนั้น แลทรัพย์
 ซึ่งแบ่งไว้ถึงหนึ่งนั้น ให้เอาไปเพิ่ม(๙)เข้าในทรัพย์ ๓ ภาค 34
 ถ้าแลภริยาทั้ง ๔ จำพวกนั้น มิได้รักษาไข้ปลงศพ(๑๐)อย่าให้
 ได้ส่วนแบ่งปันเลย ๖ มาตราหนึ่ง ถ้าภริยาอันพระราช
 ทานให้ได้รับราชการ(๑๑)ให้ได้ทรัพย์ ๔ ส่วนถึง แลภริยาอัน
 มีขึ้นมากสวามีบิดามานดาแยกให้ ได้รับราชการ(๑๒)ให้ได้ทรัพย์
 ๔ ส่วน ภริยาอันทูลขอพระราชทานให้ แลนา ๆ ภริยานั้น
 ถ้าได้รับ(๑๓)ราชการให้ได้ทรัพย์ ๓ ส่วนถึง ๗ ๐ หนึ่งถ้าผู้มรณ 35
 ภาพนั้น มีทาสภริยาเกิด(๑๔)ลูก ^{หญิง} } ด้วยกัน แลลูกนั้น
_{ชาย}
 ตายก็ดียังก็ดี อย่าให้เอาทาสภริยานั้น เข้าส่วน(๑๕)แบ่ง
 ปันเลย ให้แต่ตัวมันรอดเปนไท ถ้าผู้มรณภาพนั้น ให้

ทรัพย์สิ่งของทาง(ด)หญิงชายแก่ลูกซึ่งเกิดด้วยทาสภริยานี้ ะ
 36 แลลูกนั้นตายแล้ว แลทรัพย์สิ่งของ(อ)ทางหญิงชายซึ่งให้
 นั้นมากน้อยเท่าใด ให้ได้แก่ทาสภริยาซึ่งเกิดลูกด้วยผู้มรดก
 ภาพ(บ)นั้น ^{ธรรมสาร} ๑ แลลักษณะบุตรอาจะได้ทรัพย์มรดกนั้น

คือบุตรอันเกิดด้วยภริยาสุ่ขอแล(ค)ภริยาพระราชทาน ๑ เกิด
 ด้วยอนุภริยา ๑ เกิดด้วยทาสภริยา ๑ แลบุตรมาด้วยสามี ๑
 (ด)มาด้วยภริยา ๑ แลบุตรบุญธรรมขอท่านเอามาเลี้ยงแต่ัน้อย ๑
 37 แลบุตร ๖ จำพวก(อ)นี้ควรจะได้ส่วนแบ่งปันทรัพย์มรดกแห่ง
 บิดามานดา ๑ ^๕ ๑ มาตราหนึ่งบุตร ^{ทาส} ^{หญิง} | อันเกิด(บ)ด้วยภริยา
 ซึ่งบิดามานดาสุ่ขอแลเกิดด้วยภริยา พระราชทาน

(ค)ถ้าได้รักษาใช้แล

บุตรได้ทรัพย์ ๓ ส่วน	ถ้าได้รับราชการได้ ๔ ส่วน
หลานได้ทรัพย์ ๒ ส่วน	ถ้าได้รับราชการได้ ๓ ส่วน
เหลนได้ทรัพย์ส่วน ๑	ถ้าได้รับราชการได้ ๒ ส่วน
สื่อได้ทรัพย์ทั้งส่วน	ถ้าได้รับราชการได้ส่วน ๑

 ๑๐ มาตรา
 (ง)ปลงศพ

38 หนึ่งบุตร ^{หญิง} ^{ทาส} | อันเกิด(อ)ด้วยอนุภริยา แลภริยาอันทูล
 ขอพระราชทานให้ ถ้าแลได้

(บ)รักษาใช้

บุตรได้ทรัพย์ ๒ ส่วนทั้ง	ถ้าได้รับราชการได้ ๓ ส่วนทั้ง
หลานได้ทรัพย์ส่วนทั้ง	ถ้าได้รับราชการ ได้ ๒ ส่วนทั้ง
เหลนได้ทรัพย์ส่วน ๑	ถ้าได้รับราชการ ได้ ๒ ส่วน
สื่อได้ทรัพย์ทั้งส่วน	ถ้าได้รับราชการ ได้ ส่วน ๑

 (ง)ปลงศพ

(๑)๑ มาตราหนึ่ง บุตรหญิงชายอันเกิดด้วยทาสภริยา ถ้าได้

39 รักษาใช้ แลได้(อ)ปลงศพ

บุตรได้ทรัพย์ ๒ ส่วน	ถ้าได้รับราชการได้ ๓ ส่วน
หลานได้ทรัพย์ส่วนทั้ง	ถ้าได้รับราชการ ๒ ส่วนทั้ง
เหลนได้ทรัพย์ส่วน ๑	ถ้าได้รับราชการได้ ๒ ส่วน
สื่อได้ทรัพย์ทั้งส่วน	ถ้าได้รับราชการได้ส่วนหนึ่ง

ถ้ามิได้รักษาไขปลงศก(๖)เลยอย่าให้มันทั้งนั้น ได้ส่วนแบ่ง
 บันทรพยมรดกเลย ๗ / ๕

๑๒
 (๕) ๑ มาตราหนึ่ง บุตรบุญธรรมตัดสายสะตือมาเลี้ยง ได้

แต่เดือนหนึ่งถึงขวบ ได้ทรัพย์ส่วนหนึ่ง ถ้าได้ รัชการได้ทรัพย์ ๒ ส่วน	} แลบุตรบุญ- 40 -ธรรม
ทนุก(๕)บำรุง แต่สองขวบถึง ๔ ขวบได้ทรัพย์ส่วน ๑ ถ้าได้รับ รัชการได้ทรัพย์ส่วนหนึ่ง	
แต่ ๔ ขวบถึง ๖ ขวบได้ทรัพย์ทั้งส่วน ถ้าได้ รัชการได้ทรัพย์ส่วน ๑	

(๖) อันตัดสายสะตือมาเลี้ยง ๓ ประการนี้ จะแก้คดีต่าง
 พ่อ { เลี้ยงก็ได้เหมือนกัน (๕) กับลูกหลงไปเกิดอื่น ถ้า
 แม่ {
 พัน ๖ ขวบอย่าให้บันทรพยมรดกให้ เพราะว่ามีอายุรู้

(๕) ความแล้ว ท่านเอามาเลี้ยงท่านไม่มีอาไลย จะว่าคดี
 แก่ต่างมิได้เลย พระธรรมสาธิต ๑ (๕) ๑ มาตราหนึ่งชายม่ายมีบุตรได้ 41

หญิง ม่ายมีบุตรคิดมาเป็นภรรยาเกิดบุตรด้วยกัน (๖) ถ้า
 บิดา | ตาย บุตรอันเกิดด้วยกันนั้น ได้ทรัพย์ ๕ ส่วน บุตร
 มารดา |
 อันมาข้าง สามี | นั้น (๕) ได้ส่วนหนึ่งเหตุใดจึงกล่าวดังนี้ เหตุว่า
 ภริยา |
 บิดามารดาถึงแก่วิบัติสิ่งใดใด บุตรผู้มา (๖) ข้าง สามี | นั้น
 ภริยา |

ก็จะถึงแก่วิบัติ ด้วยบิดามารดา ๗ ๑
 (๕) ๑ มาตราหนึ่ง บุตรอันเกิดด้วยกันนั้นมีเย้าเรือนเลี้ยงชีพ 42
 ๑๕
 เองแล้ว ให้เอาทรัพย์มรดก(๖)นั้น ทำเป็นห้าส่วน ให้
 แก่บุตรอันเกิดด้วยกันนั้นสี่ส่วน ให้แก่บุตรอันมาข้าง
 สามี | นั้น (๕) ส่วนหนึ่ง ถ้าบุตรอันมาข้าง สามี | นั้น มีเย้า
 ภริยา |

- เรือนเลี้ยงชีพเองแล้ว เมื่อบิดามานดาตาย(๔)และจะเอาทรัพย์
มรดกนั้นมิได้เลย บุตรอันเกิดด้วยกันนั้น^๓ ได้ทรัพย์
- 43 มรดกแต่ผู้เดียว(๔)ถ้าบุตรอันเกิดด้วยกันนั้นห้ามมิได้ แลมี
แต่ลูกชาย^๓ / ซึ่งมาข้าง^๓ / แลลูกนั้นควรได้ทรัพย์(๕)มรดก
หญิง^๓ / ภริยา^๓ /
- สองส่วนให้ได้แก่ญาติเฝ้าพันธุอันจะสืบไปนั้น ๓ ส่วน ถ้าบุตรอัน
เกิดด้วยกันก็ดี(๕)แลลูกอันมาข้าง^๓ / ก็ดี แลญาติเฝ้า^๓ /
- พ้องพันธุก็ดีห้ามมิได้ มีแต่บุตรอันขอทาน(๕)มาเลี้ยงที่ควร
จะได้มรดกนั้น ให้ได้ทรัพย์ส่วนแบ่งปันสองส่วน แล
- 44 ทรัพย์สามส่วน(๕)นั้นให้ส่งเข้าทอ้งพระคลัง ถ้าหาบุตรชาย
หญิงญาติเฝ้าอันมิได้ ก็ให้เอาทรัพย์นั้นส่ง(๕)เข้าพระคลัง
หลวงทั้งสิ้น ๑๕
- มาตราหนึ่ง ถ้าทรัพย์บิดามานดาตกให้แก่
บุตรผู้หนึ่งแล้ว (๕) อยู่มาบิดามานดาถึงแก่ภรรณาแลบุตรทั้ง
หลายจะปันเอาทรัพย์นั้นห้ามมิได้ ควรปันได้(๕)แต่ทรัพย์ซึ่งอยู่แก่
บิดามานดานั้น ให้แก่บุตรทั้งหลาย ๑๖
- มาตราหนึ่ง ถ้า
45 ผู้มรณ(๕)ภาพมีพี่น้อง แลได้รักษาไว้ ปลงศพให้ปัน
บิดามานดาเดียวกันได้ทรัพย์ ๓ ส่วน ได้รับราชการได้ทรัพย์ ๔ ส่วน
(๕)แก่พี่น้อง บิดาเดียวต่างมามาได้ทรัพย์ ๒ ส่วน ได้รับราชการได้ทรัพย์ ๓ ส่วน
มามาเดียวต่างบิดาได้ทรัพย์ส่วนทั้ง ได้รับราชการได้ทรัพย์ ๒ ส่วน
- 46 (๕)๑๗ มาตราหนึ่ง ปู่ญาติตายผู้มรณงานเดียวกัน ได้
ทรัพย์มรดกส่วนทั้ง ถ้าผู้(๕)มรณภาพมีสงฆาญาติฝ่ายปู่ญาติ
ก็ดีแลญาติฝ่าย^๓ / ก็ดี แลได้รักษาไว้ปลงศพให้ได้(๕)ทรัพย์
นั้นทั้งส่วน ถ้าได้รับราชการได้ทรัพย์มรดกส่วนหนึ่ง ๑๘

- (d) ลูกบ่าวอาผู้มรณานต์ยวได้ทรัพย์ ๒ ส่วนได้รับราชการได้ทรัพย์ ๒ ส่วนทั้ง
- (a) ลูกลูกบ้านอ่าวอาผู้มรณะได้ทรัพย์ส่วนทั้ง ได้รับราชการได้ทรัพย์ 47 ๒ ส่วน
- (b) ๑ อนึ่ง หลานทั้งมิได้รับราชการได้รักษาใช้ได้ทรัพย์ส่วนหนึ่งได้รับราชการได้ทรัพย์ส่วนทั้ง
- (c) หลานทั้งมิได้รับราชการได้รักษาใช้ ได้ทรัพย์ทั้งส่วนได้รับราชการได้ทรัพย์ส่วนหนึ่ง
- (d) ๑ มาตราหนึ่ง^{บิดา} แต่งให้บุตรหญิงชายมีเรือนแล้วแต่^{มารดา} ๑๘
 ทว่าได้ให้ทรัพย์สิ่งสินนั้นน้อย (a) แลบิดามารดานั้นมรณภาพ 48
 ทรัพย์สิ่งสินยังมีมาก ให้แบ่งปันทรัพย์นั้น (b) ให้แก่บุตรอื่น
 มีเรือนแล้วแต่ทั้งส่วนบุตรหญิงชายซึ่งยังมิได้แต่งให้มีเรือนนั้น
 (c) อนึ่งถ้าบิดามารดาแต่งให้บุตรหญิงชายมีเรือนแล้ว ได้ให้
 ทรัพย์สิ่งสินนั้น (d) มาก ทรัพย์สิ่งสินนั้นยังน้อย อย่า
 ให้แบ่งปันทรัพย์นั้นให้แก่ลูกหญิงชายซึ่ง (a) มีเรือนแล้วนั้นเลย 49
 ๑ มาตราหนึ่ง ถ้าแลหลานหลานก็ค้ำปู่หญิงตายายแต่งให้ (b) มี
 เรือนแล้วให้ทรัพย์สิ่งสินนั้นน้อย แลปู่หญิงตายายนั้นมรณ
 ภาพ ทรัพย์ (c) สิ่งสินนั้นยังมีมาก ให้หลานหลานผู้มี
 เรือนแล้วนั้น ได้ทรัพย์แต่ทั้งส่วนหลาน (d) หลานซึ่งยังมิได้
 แต่งให้มีเรือนนั้น อนึ่งถ้าหลานหลานก็ค้ำปู่หญิงตายายแต่ง
 (a) ให้มีเรือนแล้ว แลให้ทรัพย์นั้นมาก ปู่หญิงตายายนั้น 50
 มรณภาพ ทรัพย์สิ่งสินนั้นยังน้อย (b) อย่าแบ่งปันทรัพย์นั้น
 ให้แก่^{หลาน} { ซึ่งมีเรือนแล้วนั้นเลย ๑ มาต^{บุตร} ๒๐ ^{บุตร} { ผู้ใด^{หลาน}

- แล ^{บิดา}มารดา { (c) ประกอบให้ ^{สามี}ภริยา } แล้ว แลยังอยู่กินด้วยกัน
 กับเรือน ^{บิดา}มารดา { ยังไปเกิดบุตรด้วยกัน แลบุตรบุตร (a) ผู้หนึ่งถึง
 แก่อุบัติเหตุ แลทรัพย์มรดกแห่งผู้มรณนั้น มีมากน้อยเท่าใด
 51 ควรให้แก่ ^{บิดา}มารดา { (a) ผู้มรณนั้น หนึ่งถ้าบุตรผู้ใดยังอยู่กับ
 เรือนบิดามารดาฯ ให้ทรัพย์แก่บุตรผู้หนึ่งแล้ว (b) แลกินเองก็ได้
 เล่า เหตุบุตรอยู่กับเรือน ^{บิดา}มารดา { บิดามารดานั้นเป็นอิสระแก่
 บุตร (c) ถ้าบุตรนั้นออกไปจากเรือน ^{บิดา}มารดา { แล้วบิดามารดา
 มิได้เป็นใหญ่แก่บุตรนั้นเลย สามีนั้น (d) ได้เป็นอิสระแก่บุตร
 นั้นแล ๑๑ ๒๑ ๒๒ ๒๓ ๒๔ ๒๕ ๒๖ ๒๗ ๒๘ ๒๙ ๓๐ ๓๑ ๓๒ ๓๓ ๓๔ ๓๕ ๓๖ ๓๗ ๓๘ ๓๙ ๔๐ ๔๑ ๔๒ ๔๓ ๔๔ ๔๕ ๔๖ ๔๗ ๔๘ ๔๙ ๕๐ ๕๑ ๕๒ ๕๓ ๕๔ ๕๕ ๕๖ ๕๗ ๕๘ ๕๙ ๖๐ ๖๑ ๖๒ ๖๓ ๖๔ ๖๕ ๖๖ ๖๗ ๖๘ ๖๙ ๗๐ ๗๑ ๗๒ ๗๓ ๗๔ ๗๕ ๗๖ ๗๗ ๗๘ ๗๙ ๘๐ ๘๑ ๘๒ ๘๓ ๘๔ ๘๕ ๘๖ ๘๗ ๘๘ ๘๙ ๙๐ ๙๑ ๙๒ ๙๓ ๙๔ ๙๕ ๙๖ ๙๗ ๙๘ ๙๙ ๑๐๐
 ๕๒ จากกัน (a) ท่านให้ยกสินเดิมให้แก่ญาติพี่น้องเขาตามมากตาม
 น้อยแลสมรสทำได้ด้วยกันเท่าใด (b) ให้แบ่งบ้านโดยพระราชกฤษฎีกา ๑๑ ๒๑ ๒๒ ๒๓ ๒๔ ๒๕ ๒๖ ๒๗ ๒๘ ๒๙ ๓๐ ๓๑ ๓๒ ๓๓ ๓๔ ๓๕ ๓๖ ๓๗ ๓๘ ๓๙ ๔๐ ๔๑ ๔๒ ๔๓ ๔๔ ๔๕ ๔๖ ๔๗ ๔๘ ๔๙ ๕๐ ๕๑ ๕๒ ๕๓ ๕๔ ๕๕ ๕๖ ๕๗ ๕๘ ๕๙ ๖๐ ๖๑ ๖๒ ๖๓ ๖๔ ๖๕ ๖๖ ๖๗ ๖๘ ๖๙ ๗๐ ๗๑ ๗๒ ๗๓ ๗๔ ๗๕ ๗๖ ๗๗ ๗๘ ๗๙ ๘๐ ๘๑ ๘๒ ๘๓ ๘๔ ๘๕ ๘๖ ๘๗ ๘๘ ๘๙ ๙๐ ๙๑ ๙๒ ๙๓ ๙๔ ๙๕ ๙๖ ๙๗ ๙๘ ๙๙ ๑๐๐
 (c) เข้าเรือนแลสามีให้บุตรนั้นสมักไปอยู่ด้วยสามีเองก็ดี หนึ่ง
 ผู้คุมเหงเอาไปก็ดีแลบุตร (d) นั้นยังไปเกิดบุตรอยู่มาบุตรผู้หนึ่ง
 ๕๓ ถึงแก่กรรม แลทรัพย์แห่งบุตรนั้นมีควรได้แก่สามี (a) นั้นเลย
 แลทรัพย์นั้นควรได้แก่บิดามารดาบุตรนั้นแล ๑๑ ๒๑ ๒๒ ๒๓ ๒๔ ๒๕ ๒๖ ๒๗ ๒๘ ๒๙ ๓๐ ๓๑ ๓๒ ๓๓ ๓๔ ๓๕ ๓๖ ๓๗ ๓๘ ๓๙ ๔๐ ๔๑ ๔๒ ๔๓ ๔๔ ๔๕ ๔๖ ๔๗ ๔๘ ๔๙ ๕๐ ๕๑ ๕๒ ๕๓ ๕๔ ๕๕ ๕๖ ๕๗ ๕๘ ๕๙ ๖๐ ๖๑ ๖๒ ๖๓ ๖๔ ๖๕ ๖๖ ๖๗ ๖๘ ๖๙ ๗๐ ๗๑ ๗๒ ๗๓ ๗๔ ๗๕ ๗๖ ๗๗ ๗๘ ๗๙ ๘๐ ๘๑ ๘๒ ๘๓ ๘๔ ๘๕ ๘๖ ๘๗ ๘๘ ๘๙ ๙๐ ๙๑ ๙๒ ๙๓ ๙๔ ๙๕ ๙๖ ๙๗ ๙๘ ๙๙ ๑๐๐
 หนึ่ง ถ้าบุตร (b) หญิงชายใจหายบชักกล้าแข ^{บิดา}มารดา { สั่งสอน
 หมิฟังแลขับเสียหมิได้นับว่าบุตร หมิได้ให้อยู่ (c) ณ ^{บ้าน}เรือน { แล

บิดามารดานั้นมรดกภาพ แลจะกลับมาเอาส่วนแบ่งปันเล่า
 ท่านว่าอย่าให้แบ่ง(๔)ปันทรัพย์นั้นให้เลย ๒๔ มาตราหนึ่ง
 ถ้าหลานหญิงชายแลสาขาญาติอันใจหยาบช้า(๕)กล้า(๖)แขง แล 54
 ปู่หญาตายาสั่งสอนหมีฟังขับเสียหมีได้นับว่าเป็นหลานสาขาญาติ } หมี
 ได้ให้อยู่(๖)ณบ้านเรือน แลปู่หญาตายานั้นมรดกภาพแลจะ
 กลับมาเอาส่วนแบ่งปัน ท่านว่าอย่า(๗)ให้แบ่งปันทรัพย์นั้น
 ให้เลย ๒๕ มาตราหนึ่ง บุตรหญิงชายละบิดามารดาไป
 อยู่ต่างเมือง(๘)แลบิดามารดาตายจะกลับคืนมาเอาทรัพย์สิ่งสิ้น
 ที่เขาเรือนเล่าท่านว่าอย่าให้เลย ท่านว่าให้(๙)แก่ผู้อยู่ปรนิ 55
 บัติบิดามารดา ๒๖ มาตราหนึ่ง ถ้าพี่เลี้ยงลูกหลาน
 แลสาขาญาติอยู่ต่างเมือง(๑๐)ก็ดี อยู่ณแขวงจังหวัดทั้ง ๔ ก็ดี
 แลผู้นั้นได้มารักษาไข้ปลงศก ให้ได้ทรัพย์ตามส่วนแบ่งปัน
 (๑๑)ซึ่งจะได้นั้น ถ้ามาหมีทันรักษาไข้ แต่ได้ช่วยปลงศกให้ได้
 ทรัพย์กึ่งส่วน ถ้ามาทันได้(๑๒)รักษาไข้แต่หมีได้ช่วยปลงศก
 ให้ได้ทรัพย์มรดกนั้นกึ่งส่วน ถ้าหมีได้รักษาไข้ปลงศก ะ
 (๑๓)อย่าให้ได้ส่วนแบ่งปันนั้นเลย ๒๗ มาตราหนึ่ง ถ้าแลพี่ 56
 น้องลูกหลานสาขาญาติ(๑๔)ไปรับราชการอยู่เมืองไกล ให้เอา
 ทรัพย์ซึ่งเป็นส่วนแบ่งปันแห่งผู้จะได้นั้น (๑๕)ให้ผู้ได้พิจารณา
 จดหมายไว้ แล้วให้มอบทรัพย์นั้นไว้แก่ญาติอันสนิทกว่าผู้นั้น
 (๑๖)จะมาแต่ราชการ จึงให้เอาทรัพย์นั้นส่งให้ ๒๘ มาตรา

57 หนึ่งพี่น้องลูกหลานเหลน (a) ลี้แลสาขาญาติได้รับราชการอยู่ใน
พระราชวังจะออกไปรักษาไข้ปลงศพมิได้ (b) ให้แบ่งทรัพย์
นั้นให้ตามส่วนซึ่งจะได้ขึ้น อนึ่งถ้าพี่น้องลูกหลานเหลนหลีก

สาขาญาติ (c) ไปรับราชการอยู่ณะเมือง

เอก
โท
ตรี
จัตวา

 } แลแขวงจังหวัดไซ

ให้แบ่งทรัพย์บันดา ส่วนซึ่งจะได้ขึ้น (a) ไว้ณะพระคลังก่อน

58 ถ้าผู้นั้นมาแต่ราชการแล้วจึงเอาทรัพย์ซึ่ง ไว้ณะพระคลัง (a) นั้น

ให้ อนึ่งถ้าพี่น้องลูกหลานเหลนหลีกสาขาญาติอยู่รับราชการณ

กรุงเทพมหานคร (b) แลบิดามารดาปู่ย่าตายายไปอยู่รับราชการณ

เมือง

เอก
โท
ตรี
จัตวา

 } แลแขวงจังหวัดถึงแก่มรณ (c) ภาพ แลพี่น้อง

ลูกหลานเหลนหลีก ได้รับราชการและไปรักษาไข้ปลงศพ

มิได้ (a) ก็ให้ได้ส่วนแบ่งขึ้นตามส่วนซึ่งจะได้ขึ้น ๒๕ มาตรา

59 หนึ่ง ญาติผู้ใดป่วยไข้แล (a) ลูกหลานญาติพี่น้องผู้ใช้นั้น

อยู่บ้านเดียวกันก็ดี อยู่ต่างบ้านในแขวงจังหวัดเข้ามาก็ดี

(b) แลมันมิได้รักษาไข้ปลงศพก็ดี แลไปรักษาไข้มิได้ปลง

ศพก็ดี แลได้แต่ปลงศพ (c) มิได้รักษาไข้ก็ดี ท่านว่าอย่า

ให้มันได้ส่วนแบ่งขึ้นเลย เหตุว่ามันหมิได้อยู่ช่วยรักษาไข้

(a) ปลงศพโดยสุจริตคิดแต่จะเอาทรัพย์มรดกแห่งผู้มรณภาพนั้น

60 ถ้อยเดียว ๓๐ มาตราหนึ่ง (a) ผู้ไข้อยู่หัวเมืองเอกแขวงจังหวัด

ทั้ง ๔ แลลูกหลานพี่น้องญาติหมิได้ออกไปรักษาไข้ (b) ปลงศพ

แลหมีได้แต่งให้มีผู้ออกไปช่วยรักษาไข่แลปลงศก แลญาติ
 ออกไปจะแบ่ง(๔)บ้านเอาทรัพย์มรดกนั้น ท่านว่าหมีให้ได้ส่วน
 แบ่งบ้านทรัพย์มรดกนั้น ถ้าให้มีผู้ออกไป(๕)ช่วยรักษาไข่แล
 ช่วยปลงศก ให้ได้ส่วนแบ่งบ้านทรัพย์มรดกนั้น ถ้าผู้
 อยู่ในกรุง(๖)เทพมหานคร แลลูกหลานพี่น้องญาติผู้ใช้นั้น 61
 ไปราชการก็ดีไปครองเมืองก็ดี ไปรัง(๗)เมืองก็ดีไปเป็นกรม
 การก็ดี ใช้ไปราชการสิ่งใดสิ่งหนึ่งก็ดี แลผู้นั้นหมีได้ช่วยรัก
 (๘)ษาไข่แลหมีได้ช่วยแต่งการปลงศกญาติผู้มรดกภาพนั้น ท่าน
 ให้ได้ส่วนแบ่งบ้าน(๙)ทรัพย์มรดกญาติผู้มรดกภาพนั้น เพราะ
 ญาตินั้นไปติดราชการท่านแล ๐ (๑) ๓๑ มาตราหนึ่ง 62
 ถ้าผู้ใดได้ญาติหลานเหลนแลสาขาญาติเป็นทาส ถ้าแล
 (๒) ผู้ใดนั้นมรดกภาพ ให้พิจารณาสิ่งใดนั้นให้รู้จักมาก
 แลน้อย ถ้าแลสิ่งใด(๓)นั้นควรด้วยส่วนแบ่งบ้านแก่ญาติ
 หลานเหลนแลสาขาญาตินั้นแล้ว ให้ญาติ(๔)หลาน
 เหลนสาขาญาติผู้เป็นทาสรอดเป็นไทย แลอย่าให้ส่วนแบ่ง
 บ้านนั้น(๕)เลย ถ้าสิ่งใดนั้นมากกว่าส่วนแบ่งบ้านเท่าใดให้เรียก 63
 เอาสิ่งใด ซึ่งเหลือกว่าส่วนแบ่งบ้านนั้นเป็นแก่ญาติทั้งปวง
 ถ้าสิ่งใดนั้นน้อยกว่าส่วนซึ่งจะได้แบ่ง(๖)บ้านนั้น ให้หักจนครบ
 ตามส่วนญาติลูกหลานเหลนสาขาญาติซึ่งจะได้ ๐
 (๗) ๓๒ มาตราหนึ่ง ถ้าญาติหลานเหลนสาขาญาติกู้เงินแลญาติ

- 64 ผู้เจ้าเงินนั้น (a) มรณภาพลงให้พิจารณาทรัพย์อันกั้นนั้นมาน้อย
เท่าใดแลให้ยกไว้แก่ญาติ(b)หลานเหลนสาขาญาติ แต่ตาม
จะได้ส่วนแบ่งบ้านนั้นแลดอกเบี่ยนนั้นอย่าให้(c)คิดเอา ถ้าแล
ต้นเงินซึ่งกั้นนั้นมากกว่าส่วนแบ่งบ้านซึ่งจะได้นั้นให้เอาแต่เหลือ
(d)นั้นมาแบ่งบ้านแก่ญาติทั้งปวงนั้น ถ้าทรัพย์อันกั้นนั้นน้อย
- 65 กว่าส่วนแบ่งบ้าน(a)ซึ่งจะได้นั้น ให้แบ่งบ้านเพิ่มจนครบ
ส่วนญาติซึ่งจะได้นั้นแล ๓๓ มาตราหนึ่ง(b)สมเด็จพระพุทธิ
เจ้าอยู่หัวพระราชทานผู้คนข้างม้า แลทรัพย์สิ่งของแก่ผู้ใด
(c)ก็เป็นสิทธิแก่ผู้รับพระราชทานนั้น ถ้าแลเมื่อหนีไปจาก
ซึ่งพระราชทานนั้น(d)เกิดถูกขบหาจึงสืบไปก็ให้เป็นสิทธิแก่ผู้ใด
- 66 แม้นเขาผู้ได้รับพระราชทานสิ้น (a)ทรัพย์พัตยานั้นล้มตายแลฟ้
น้องลูกหลานเขายัง แลข้าคนสิ้นทรัพย์ซึ่งมีมาก(b)น้อยเท่าใด
นอกจากเครื่องพัตยานั้น ก็ให้เป็นสิทธิแก่ผู้เป็นพี่น้องลูก
หลานนั้น(c) ๓๔ มาตราหนึ่ง พระราชทานเมียให้แก่ขุนมุนนาย
ผู้ใด แลเมียพระราชทาน(d)นั้นล้มตาย ท่านว่าหญิงผู้
67 ตายนั้นเป็นข้าหลวง ท่านให้เอาทรัพย์เดิมแลสิ้น(a)สมรส
แห่งหญิงผู้ตายนั้น แบ่งออกเป็นสามภาค ๆ หนึ่งยกไว้
เป็นหลวง(b)ภาคหนึ่งไว้ให้แก่ผัว ภาคหนึ่งไว้แก่ญาติหญิงผู้
ตายนั้น ๓๕ มาตราหนึ่ง ภรรยา(c)ข้าราชการผู้สูงนา ๔๐๐
ขึ้นไป ถ้าเป็นภรรยาพระราชทานถึงมรณภาพ ญาติพี่น้อง

(d) ผู้ตายฟ้องหาทรัพย์มรดก ให้รับพิจารณาตามกฎหมาย ถ้า
 เป็น ภรรยาหลวง | มีทุน(a)แลสิ้นเดิมมาอยู่กินหญิงตาย ฝ่าย 68
 อนุภรรยา
 ญาติพี่น้องแห่งหญิงมาฟ้องหาทรัพย์มรดก(b) ท่านให้แบ่งปันแต่
 ทุนแลสิ้นเดิมแห่งหญิงนั้น ให้แก่ญาติพี่น้องผู้ตาย ะ
 (c) ถ้าทุนแลสิ้นเดิมจำห่วยสิ้นแล้ว จึงให้เอาสินสมรสคิด
 ใช้สินเดิมแลสมรส(a)เหลือนอกนอ้ยเท่าใด ให้คงไว้แก่ชาย
 ถ้า ภรรยาหลวง | หาทุนแลสิ้นเดิมมิได้(a)อย่าให้แบ่งปันทรัพย์ 69
 อนุภรรยา
 มรดกนั้นเลย ให้คงอยู่แก่ชายจงสิ้นเหตุทรัพย์นั้น (b)จะได้
 เป็นกำลังราชการแก่ชายผู้สืบไป ๑๖ มาตราหนึ่ง ภิกษุจติ
 จากอาत्मภาพ (c) แลคหัตถ์จะปันเอาทรัพย์มรดกนั้นมิได้เหตุว่า
 เขาเจตนาทำบุญ ให้แก่เจ้าภิกษุ(a)เป็นของอยู่ในอารามท่าน
 แล้ว ถ้าเจ้าภิกษุอุทิศไว้ ให้ท่านแก้คหัตถ์ ๆ จึงรับ(a)ท่าน 70
 ท่านได้ อนึ่งถ้าคหัตถ์มรณภาพ บิณฑบาต | ญาติพี่น้องลูกหลาน
 เป็นเจ้าภิกษุ(b)อยู่ในสิกขาบทแล้ว จะปันเอาทรัพย์มรดก
 คหัตถ์นั้นมิได้ เหตุว่าเป็นบุตรพระ(c)เจ้าแล้ว ถ้าคหัตถ์
 ผู้มรณภาพนั้นอุทิศไว้ ถวายสวัญญานกะทรัพย์แลอะวิญญาน
 (d)กะทรัพย์แก่เจ้าภิกษุผู้เป็นญาติพี่น้องลูกหลาน จึงรับ
 เอาทรัพย์ทั้งนั้นเป็นของ(a)เจ้าภิกษุได้ ถ้าเจ้าภิกษุจติจาก 71
 อาत्मภาพ ทรัพย์นั้นคงเป็นของในอาราม(b)ผู้ใดจะว่ากล่าว

เอาท่านว่าหมิได้เลข ^{๓๗} ๑ มาตราหนึ่งลูกหลานเหลนลี้ผู้
 ไตบวดตัว(๑)เป็นสามเศร ^{๓๗} แลบิดามารดาปู่ย่าตายายถึง
 แก่มรณภาพไซ้ ควรให้ได้ทรัพย์(๑)ส่วนแบ่งปันตามพระราช
 72 กฤษฎีกา ให้เป็นจตุปจัยแก่เจ้าสามเศรนั้น (๑) ^{๓๘} ๑ มาตรา
 หนึ่ง พรหมณผู้มีบันดาศักดิ์ แลบิดามารดาแต่งให้มีเรือน
 (๒)แต่อายุควรจะมีเรือน แลคนทั้งสองนั้นได้ด้วยผลราช
 การพระราชทาน(๑)แลทำมาหากินด้วยกัน แลมีทรัพย์สิ่งสิน
 เกิดลูกชายหญิงด้วยกันก็ดี (๑)พรหมณผู้นั้นถึงแก่
 มรณภาพบุตรภรรยาญาติพี่น้องแต่งการปลงศพแล้ว ะ
 73 (๑)ล่วงเข้าสามวันเจตวันสิบวันแล้ว แลบ่าวไพร่ช่างม้า
 เครื่องพัตยาท่งปวงให้(๒)ยกไว้เป็นหลวงก่อน ถ้าแลพรหมณ
 ผู้มรณภาพนั้นมีมีมากน้อยเท่าใดไซ้(๑)ให้บุตรภรรยาใช้เื่องครบ
 แลทรัพย์สิ่งสินทาสกรรมกรชายหญิงยังเหลืออยู่(๑)เท่าใด ให้
 74 ปันเป็นสามภาค ๆ หนึ่งให้แก่บิดามารดา (๑)ภาคหนึ่ง
 ให้แก่พี่น้องลูกหลานญาติ ภาคหนึ่งให้แก่ภริยา ถ้าบิดา
 ตายยังแต่(๒)มารดา ให้มารดาได้ทรัพย์นั้นทั้งส่วน ถ้า
 แลมารดาตายยังแต่บิดา ให้บิดา(๑)ได้ทรัพย์นั้นทั้งส่วน ถ้า
 บิดามารดาอย่าร้างกัน ให้บิดามารดาได้ทรัพย์นั้นแลและถึง
 (๑)ส่วน ^{๓๕} ๑ มาตราหนึ่งพรหมณผู้มรณภาพนั้นแลบิดา
 75 มารดาหาไม่ได้ ให้แบ่งปันทรัพย์(๑)สิ่งของนั้นเป็นสอง

ภาค ๆ หนึ่งให้แก่พี่น้องลูกหลานแลญาติผู้มรดกภาพ ภาค
 หนึ่ง,๒) ให้แก่ภริยาตามส่วนแบ่งนั้น ๕๐ มาตราหนึ่งหญิง
 ม่ายมีผัวคนหนึ่ง แลอยู่ด้วยกัน (๔) เกิดบุตรหญิงชายก็ดีหมี
 ได้เกิดบุตรหญิงชายก็ดี แลอยู่ด้วยกันเป็นช้านานพี่แสาม(๕)
 ขวบขึ้นไปแลหญิงนั้นได้เลี้ยงราชการ พ่อเจ้าเรือนนั้นมรดกภาพ
 ให้เอาทรัพย์ยกไว้ (๔) เป็นหลวงถึงหนึ่ง แลทรัพย์ถึงหนึ่งนี้ให้ 76
 ได้แก่หญิงม่าย ๕๐ มาตราหนึ่งหญิงม่าย(๖) มีผัวคนหนึ่งอยู่ด้วย
 กันแต่สามขวบลงมา แลพ่อเจ้าเรือนนั้นมรดกภาพ อย่า
 ให้ได้ส่วน (๔) แบ่งปันมรดกนั้นเลย ๕๒ มาตราหนึ่งหญิงม่าย
 ชายม่าย แลบิดามารดาสุขให้อยู่ด้วย(๕) กันเกิดบุตรหญิง
 ชายแลบุตรนั้นยังอยู่ พ่อเจ้าเรือนมรดกภาพให้ภริยานั้นได้
 ทรัพย์ ๔) ทั้งส่วน ถ้าแลบุตรซึ่งเกิดด้วยกันนั้นตาย ให้ 77
 ได้ทรัพย์นั้นแต่ถึงส่วน ๕๓ มาตรา(๖) หนึ่ง หญิงม่าย
 มีผัวสองคน หญิงม่ายมีผัวสามคน หญิงม่ายมีผัว ๔ คน
 อย่าให้ ๔) หญิงนั้นได้ทรัพย์มรดกพราหมณ์ผู้มรดกภาพนั้นเลย เหตุ
 ใดจึงหมีได้ทรัพย์ส่วน(๕) แบ่งปัน เหตุว่าหญิงนั้นเป็นแพศยา
 มีผัว ๒ } คนแล้ว มิควรแบ่งปันส่วนนั้นให้ ๆ (๔) คงแต่ 78
 ทรัพย์ของหญิงที่เอามานั้น ๐ สุภักศศ ๒๑๕๕ สุภักศ

- 79 ว่าจะระเซฐมาเสเอกา (b) ทศมีติถิยังพุทวาระพระบาทสมเด็จพระเจ้า
 ภาทธรฐอัสวบรมนาถบรมบพิตรพระพุทธเจ้า (c) อยู่หัวผู้ทรง
 ทศพิชราชธรรมอัมมहाประเสริฐ เสด็จในพระที่นั่งท้องพระโรง
 ตรีมุข(๔)บังตราฝ้ายบุรุษิศ พร้อมด้วยหมู่เสนาพฤมา
 80 (a) หลายเฝ้าพระบาทสมเด็จพระ
 บรมนาถ บรมบพิตรพระพุทธเจ้าอยู่หัว จึงทรงพิพาก
 (b) ษาคด้วยพฤดามาตราขมนตร์ทั้งปวง ว่าเสนาพฤดามาตย์ราช
 มนตร์ผู้มีบันดาศักดิ์(c)ก็ดี แลเสนาผู้คฤหบดีอันมีอยู่ในพระ
 มหานครบันดาเข้าเฝ้าก็ดี มิได้เข้าเฝ้าก็ดี(๔)มีแก้วแหวนทอง
 เงินสรรพทรัพย์สิ่งใด ๆ แลเครื่องพัทยาทั้งปวงเป็นอันมาก
 81 (a) แลผู้มีบันดาศักดิ์ทั้งนี้ เป็นโรคอาพาธหนักถึงแก่อนิจกาลก็ดี
 มรณาสรรณก็ดี(b)ถึงแก่กรรมก็ดีให้มีสมุหะมรดกโดยกระทรวง
 การนั้น ทำบาญชีขมรดกพัทยา(c)แลบาญชีขแก้วแหวนทองเงิน
 สรรพทรัพย์สิ่งใด แลบาญชีขสมพลโดยขนาด(d)ตามสัตยา
 นุสัจแล้วให้อามากรบมังคมทูลพระกรุณา ฯ ถ้ามีพระราชโอง
 81 การ(a)มาณพระบันทูลตรัส พระราชทานให้แต่งตั้งให้แก่ลูกหลาน
 พันธ้องพ้องพันธุ์ (b) ผู้ถึงมรณภาพนั้นฉนั้นใดให้สมุหะมรดกตราไว้
 โดยตรัสสั่งนั้น แล้วให้สมุหะมระ(c)ดกเรียกพันธ้องบุตรภริยา

ผู้รักษาแก้วแหวนเงินทองพัตยาทั้งปวงนั้นออกมาตรา (d) เอาคำ
 ผู้รักษาของนั้นไว้ แล้วให้ทำบุญชียมรดกแลบุญชียสมพล
 (a) ให้จำเสมีयरเอาหนังสือ ทานบนแก่ผู้รักษามรดกไว้ทั้งหมื่น 82
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 แก่สมุหะมรดกให้ทำบุญชียสมพลมาขึ้นแก่พระ (c) สุภาวะดี
 โดยสัตธานุสัจ ถ้าแลญาติพี่น้องบุตรภริยาทำบุญชียมรดก
 แลมรดกนั้น (d) แก้วแหวนทองเงินสรรพทรัพย์สิ่งใดนั้นมากก็ดี
 แลเครื่องสรรพอาวุธพัตยา (a) แลสมพลทั้งปวงนั้นมากก็ดีแลผู้ 83
 รักษาทรัพย์มรดกนั้นชักย้ายเบียดบังไว้ (b) ทำบุญชียมรดก
 นั้นน้อย แลสมุหะมรดกนั้นสืบสวนเป็นสัจว่าคงมีบุญชีย
 มรดก (c) โดยมาก บุตรภริยาญาติพี่น้องหากชักย้ายซ่อน
 แนบไว้ให้บุญชียคงเด่นน้อย (d) ท่านว่ามันโลกหมิซื้อตรง
 ต่อญาติพี่น้อง มันจึงชักย้ายอำพรางเบียดบังเอาไว้ (a) ว่า
 สิ่งของนั้นน้อย ท่านว่าอย่าให้ได้ส่วนแบ่งปันซึ่งแบ่ง 84
 ไว้นั้นเลย ถ้ามีบุญชีย (b) สมพลมาน้อยให้ไปเพชฌ
 บุญชียพระสุภาวะดีสอบ ถ้าได้สมพลนอกกว่า (c) บุญชีย
 มาขึ้นแล้ว ให้ส่งออกมาพิจารณาโดยสัตธานุสัจจึงให้เอา
 กราบบังคมทูล (d) ถ้ามีพระราชโองการมาณะพระบันทูลประการใด

- 85 ฟังให้กระทำตามรับสั่ง แลสมุหะ(๔)มรดกขุนมนายเจ้า
 เสมียรนั้น ถ้าพี่น้องบุตรภริยาแห่งพฤตมาตราชมลดรี
 (๖)ผู้มีบันดาศักดิ์เศษฐีกฤหบดีถึงแก่มรณภาพ เขาบอก
 บานุยชัยมรดกโดยสัตยา(๗)นุสัจแก่ขามรดกก็ดี แก่ขุน
 มุนนายเจ้าเสมียรแล้วมิได้ทำบานุยชัยมรดกไว้ก็ดี (๘) แลผู้รักษามรดก
 ทำบานุยชัยยักยัดมรดกไว้ก็ดี แลมิได้มาบอก
 86 บานุยชัยแก่(๔)ขามรดกก็ดี ท่านว่าแลมิได้ให้ไหมไถ่คืนขอ
 โดยบันดาศักดิ์ แลเศษฐีกฤห(๖)บดีผู้มีบันดาศักดิ์ก็ดี
 หาบันดาศักดิ์มิได้ก็ดีถึงแก่อาพาธแล้วมรณภาพ ะ
 (๗) แลญาติพี่น้องบุตรภริยามาช่วยรักษา ให้ | แลญาติพี่น้อง
 บุตรภริยายังมิได้ช่วยปลง(๘)ศพเผ่าเผือก่อน แลญาติพี่น้อง
 87 บุตรภริยา เกบเอาแก้วแหวนเงินทองทาสกรรม(๔)กรหญิงชาย
 ช่างม้าโคกระบือสรรพทรัพย์สิ่งใดไปก่อนยังมิได้ปลงนั้น แล
 พี่น้อง (๖) บุตรภริยาซึ่งเกบเอาทรัพย์มรดกไปก่อนจะคืนมาหา
 ทรัพย์จะบันเอาอีกนั้นท่านว่า(๗)อย่าให้เลย เหตุมันโลกจะ
 ไคร่ได้ของท่านไม่ค่านับเป็นฉันทญาติ ถ้าทรัพย์ที่มัน (๘)เกบ
 เอาไปนั้นน้อยกว่าส่วนมันจะได้ก็อย่าให้อีกเลย ถ้าแลมัน
 88 ผู้เกบเอาทรัพย์มรดกไป (๔)ก่อนมิได้ปลงศพนั้น เอาไปมาก
 กว่าส่วนแบ่งนั้น ท่านให้เรียกเอาคืนมาบันให้(๖)ญาติพี่น้อง

บุตรภรรยา ซึ่งยังมีได้รับส่วนแบ่งบ้านนี้ ให้บ้านให้
 โดยพระราชกฤษฎีกา ๔๔ มาตราหนึ่ง ญาติพี่น้อง
 บุตรภรรยาผู้มรดกภาพได้ช่วยกันปลงศพแล้ว ๘ แลจะปันทรัพย์
 มรดกแก่กันนั้น เขาผู้ญาติพี่น้องบุตรภร่ายังยอมพรอัม
 มุลกัน(๑)มีผู้ลูกนึ่งเป็นคำแบ แลเอาทรัพย์มรดกแก้วแหวน 89
 ทองเงินหาขกรรมกรหญิงชายข้าง (๒)ม้าโคกระบือสรรพทรัพย์สิ่ง
 ไตมาแบ่งปันกันแล้ว ถ้าแลญาติพี่น้องบุตรภริยาซึ่ง (๓)ได้
 ส่วนแบ่งปันแล้วก็ดี ยังมีได้ส่วนแบ่งปันก็ดีรู้ไว้ทรัพย์มรดก
 ผู้มรดกภาพนั้นได้ ๔)แบ่งปันกันแล้วยังมีสิน แลผู้รักษา
 ทรัพย์มรดกนั้นยกย้ายไว้ เขามาหาทรัพย์มรดก (๕)ว่ายัง 90
 อยู่อีก ถ้าแลพิจารณาสืบสาวเป็นสัจว่ายังเหลืออยู่อีกใช้
 ท่านให้เอาทรัพย์ (๖) นั้นออกแบ่งปันให้ทั่วตัวญาติตามบทพระ
 โอยการ แลผู้ยังมีได้ส่วนแบ่งปันนั้น ๗ จะควนได้เท่าใดก็
 ให้เท่านั้น แลส่วนซึ่งญาติอันได้แล้วนั้น ท่านว่าอย่าให้แก่
 (๘)มันเลย ให้เอามานับเป็นสามส่วน ทรัพย์สองส่วนนั้น
 ให้ทำบุญส่งไปแก่ (๙)ผู้มรดกภาพ ทรัพย์ส่วนหนึ่งนั้น 91
 ให้สมุห์มรดกเอากราบบังคมทูลถวายแก่พระ (๑๐)เจ้าอยู่
 หัว โดยกระทรวงการที่ได้พิจารณา ถ้าไพร่ฟ้าประ
 ชาราษฎรก็ให้ทำ (๑๑)ดุจเดียวกัน ๔๕ มาตราหนึ่ง ปู่ญา
 ตายายก็ดีพ่อแม่พี่น้องบ้าวาวาสังขาญาติ(๑๒)แบ่งปันแก้วแหวน
 เงินทองทรัพย์สิ่งสิ้นข้าคนสิ่งใดๆ ให้แก่ญาติพี่น้องลูก(๑๓)หลาน 92
 แก่กันเองก็ดีเป็นสิทธิแก่ผู้รับนั้น จะคืนเอาอีกเล่าท่านว่า

๑๓ อย่าคั้นให้เลย (๖) เหตุว่าเขาได้แบ่งปันให้แก่มันเองแล้ว

๔๖ ๑ มาตรการหนึ่ง ญาติพี่น้องบุตรภริยาซึ่งได้(๗)รักษาไปปลงศกนั้น
 หามรดกแก่กัน โจทหาว่าสิ่งของนั้นมากผู้รักษาส่งของมรดก
 (๘)มิได้ยักย้ายเนบซ้อนไว้ทำสิ่งของโดยคองนั้นอัยพิจารณาเป็น
 สัจโดยจริงใช้ ท่านให้(๙)ปันให้แก่วญาติพี่น้องซึ่งผู้จะได้ทรัพย์
 มรดกแต่โดยคองถ้าพิจารณามีเป็นสัจ ท่านมี(๑๐)ให้ปรับใหม่มี
 โทษผู้หามรดกให้แก่มันเลย เพราะว่าเขยตะโกยญาติพี่น้อง
 พ้อง(๑๑)พันธุ์กันเอง แลหาสินมรดกนั้นดุจดั่งบ้าหอบฟาง
 ท่านจึงมิให้ตั้งใหม่ให้แก่มัน ๔๗ ๑(๑๒) ๑ มาตรการหนึ่ง ผู้เป็นลูกหลาน

๑๔ ญาติพี่น้องแห่งผู้มรณภาพ หมิได้เข้าชื้อกันกล่าวหา(๑๓)ทรัพย์
 มรดก แลรู้เห็นว่าญาติคนใดคนหนึ่งร้องฟ้องยังพิจารณาอยู่
 ก็ดีพิจารณาสำนวน(๑๔)เสร็จจะได้ส่วนแบ่งปันเอาอยู่แล้วก็ดี มันจึง
 มาบอกสุภาภระลาการว่าเป็นญาติแห่ง (๑๕)ผู้มรณภาพได้รักษาไป
 ปลงศก จะขอเข้าชื้อในส่วนแบ่งปันด้วย ท่านว่า
 อย่าให้มัน(๑๖)ได้ส่วนแบ่งปันเลย ๔๘ ๑ มาตรการหนึ่งเศษฐิ

๑๕ ๑ ฤทธบดีผู้มีทรัพย์สิ่งสิ้น แลถึงแก่มรณ(๑๗)ภพหาญาติพี่น้อง
 พงษามิได้ ท่านให้เอาทรัพย์สิ่งสิ้นแก้วแหวนเงินทองช้างม้า
 ข้าคน(๑๘)เครื่องบริโภคทั้งปวงนั้นเข้าทอพระคลังหลวง ถ้า
 เศษฐิฤทธบดีผู้มีทรัพย์สิ่งสิ้นถึง(๑๙)แก่มรณภาพ แลมีญาติพี่
 น้องพงษาเอาทรัพย์สิ่งสิ้นช้างม้าข้าคนเครื่องบริโภคทั้งปวง(๒๐)มา
 ถวาย ท่านให้เอาทรัพย์ทั้งปวงนั้น ทำเป็นส่วนให้แบ่งปัน

๑๖ ๑ ทรัพย์มรดกนั้นโดย(๒๑)สัตธานุสัจให้แก่วญาติพี่น้องบุตรชายหญิง
 ลูกอ้ายลูกเอื้อยลูกยี่ลูกอ้ออีกหลาน(๒๒)เหลนสี่ ลูกอ้ายลูก

เอื้อยกิน ๔ ลูกขี้ลูกอีกิน ๒ ลูกอามลูกสามกินส่วนกึ่งนอกกว่า
 (๑) นั้นปั้นแก่เขาให้เสมอกันโดยอันดับ ลูกหลานอยู่ใน
 ครอบงำให้มันไว้แก้มกับส่วนหนึ่ง(๑)เหตุใดจึงปั้นให้ลูกอ้ายลูกเอื้อย
 กิน ๔ นั่นคือว่าผู้ใดห้วงงานเอราเชการกุ่มญาติพี่น้อง(๑)ทั้งหลาย ๑๗
 ได้ ผู้นั้นคืออ้ายแลเอื้อยแลอันว่าขี้อื่นนั้นเหตุใดจึงได้กิน
 สอง ท่านว่ามัน(๒)ประมุขราชการผู้นั้นชื่อว่าญ้อ แล
 ลูกสามนั้นเหตุใดจึงได้กินส่วนกึ่ง เหตุว่ามันช่วย(๓)ปกครอง
 รักษาข้าคนทรพยสิ่งของเขาทั้งสองไว้ ผู้นั้นจึงได้ชื่อว่าลูก
 สาม แลลูกอามลูก(๑)หลานอยู่ในครอบงำนั้น เหตุใดมันจึงได้
 ส่วนหนึ่ง เหตุว่าเปนอนอยู่ในลูกหลานมันได้มา(๑)เกิดปฏิบัติ ๑๘
 แล้ว แม้นบิดามารดาเขาตายเหตุประการใดๆก็ดี ให้
 สมุหมรดก (๒) แลพระสุภาวดีปั้นทรพยสิ่งของให้แก่เขาพี่น้อง
 ลูกหลานเหลนสืบตั้งขึ้นเกิด

๓๕๘

(๑) ๑ ศุภมัศตศักราช ๒๑๕๘ พยักขสัจจะระฆาณมาเสก
 ลบักเขแวงะมิตติยงเสาร(๑)วาร พระบาทสมเด็จพระเอกาทศ
 อิศวรบรมนาถบรมบพิตรพระพุทธเจ้าอยู่หัวผู้ทรงทศพิช (๑) ราช ๑๑
 ธรรมอนันตสัมภาราภิเรกเอกอุดมบรมพุทธานุจรอดุลจักระพรรดิ
 ธรรมมฤคราชาธิราช(๒)เจ้าผู้ประเสริฐ เสด็จในพระที่นั่งพลับ
 พลาทองโดยอุดรภิมุขพร้อมด้วยหม่อมมาตยาภิน(๓)ตรีกระวีชาติ
 ราชปะโรหิตาจารย์เฝ้าพระบาท จึงเสนาบดีมนตรีมุขทั้งปวง
 กราบบังคมทูล(๑)พระกรุณาว่าเสนามนตรีมุขลูกขุน แลธนา
 ประชากรราษฎรอยู่ในขอบขันทเสมากรุงเทพ(๑)มหานครบรรพทวาร ๑๐๐

วรรตีสวียุทธยามหาตลกภพเพร็ดนราชธานีบุรีรมย มีทรัพย์
 (๖) สิ่งของข้างม้าข้าคนไร่นาเรือกสวนได้ด้วยผลราชการแลทำมา
 หากิน แลเสนาภมล(๗)ตรีมุขลูกขุน แลอณาประชาราษฎร
 เกิดโรคอาพาธไข้เจ็บ แลเขาทั้งนี้มีทรัพย์(๘)สิ่งของวัวควาย
 ข้างม้าข้าคนไร่นาเรือกสวนแลเขาเป็นเจ้าแก่สมบัติเอง แลเขา
 101 เอา (๙) ทรัพย์ สิ่งของข้างม้าข้าคนไร่นาเรือกสวนแลสรรพทรัพย์
 สิ่งใดๆเรียกออกมาทำ(๖)พิไยกันไว้ ให้ทำบุญให้ทานแก่
 เจ้าไทยพระสงฆ์ก็ดี แลทำพิไยกันไว้แก่บุตรภรรยา(๗)ยาสาข
 ญาติ เมื่อขณะอาพาธอยู่นั้น ลางคาบได้เรียกเอาทรัพย์มา
 ให้ถึงมือ ลางคาบ(๘)มิได้เรียกเอาทรัพย์มาให้ถึงมือได้ทำแต่
 102 พิไยกันไว้ นั้น ข้าพระพุทธเจ้าทั้งปวงขอพระ(๙)ราชทาน
 ประณิบัติค่านับไว้ให้เป็นพิไยกัน แต่นี้สืบไปเมื่อหน้าจึงพระ
 บาทสมเด็จพระเอก(๖)ทรรฐอัสวรบรมนารถบรมบพิตรพระพุทธเจ้า
 อยู่หัวมีพระราชโองการมาณพระบันฑูล(๗)แก่เสนาภมลตรีมุขลูก
 ขุนแลอณาประชาราษฎรให้มีพระราชกฤษฎีกาพระราชบันฑูต
 (๘)ให้ทำพิไยกันไว้ ว่าเสนาภมลตรีมุขลูกขุนแลอณาประช
 103 ราษฎรมีทรัพย์สิ่งสิน (๙)แลมันเป็นเจ้าแก่สมบัตินั้น
 เรียกเอามาทำบุญให้ทานแก่เจ้าไทยพระสงฆ์(๖)แลให้แก่บุตรภริ
 ยาสาขญาตินั้นให้รู้จักลักษณะ ทำพิไยกันมี ๕ ประการ

(๗) คือ	พระสงฆ์ผู้ธรรม	หนึ่ง	} จะทำพิไยกันให้
	พรหมณ	หนึ่ง	
	เสนาบดี ๓๐ ๐๐๐๐	หนึ่ง	
	มุขมนตรี ๑๐๐๐ ลงมาถึง ๔๐๐	หนึ่ง	
	ขุนหมื่นพันทนายประชาราษฎร	หนึ่ง	

แก่เจ้าไทยพระสงฆ์ (๔)แลบุตรภรรยาสาชาญาติ ซึ่งทำ 104
 พิไต่กันไว้ประการต่างดั่งนี้ให้มีเจ้าไทย(๖)พระสงฆ์ ลูกน้อง
 ตามมีพระราชกฤษฎีกาพระราชบัญญัติไว้แต่สืบไป (๗)เมื่อหน้า
 ๑๕ มาตรการนี้ผู้อุปการหนักจะทำพิไต่กันไว้แก่ศิโยม ะ

(๔)แลสาชาญาติ แลทำบุญให้ทานให้แก่เจ้าไทยพระสงฆ์ก็ดี

ถ้าเป็นพิไต่(๔)กันของ	พระสงฆ์ให้มีผู้เฝ้าผู้แก่ง	๓ คน	} ถ้า 105
	พราหมณ์ให้มีพระสงฆ์แลพราหมณ์	๕ คน	
	ผู้มีบั้นเขาศักดินา ๑๐๐๐๐ ให้มีผู้เฝ้า	๑๐ คน	
	ผู้เฝ้า ๑๐๐๐ ถึง ๓๐๐ ให้มีผู้เฝ้า	๗ คน	

เป็นพิไต่กัน(๖)แห่ง	ผู้มีนา ๖๐๐ ถึง ๔๐๐ ให้มีผู้เฝ้า	๕ คน	} ท่าน
	ขุนหมื่นพันทนายให้มีผู้เฝ้า	๕ คน	
	ไพร่เบ็นดีใหม่ผู้เฝ้า	๓ คน	

จึงให้ฟัง(๔)คงเป็นพิไต่กันได้ แลให้ผู้นั้นนั้นให้เลงดูผู้อุปการ 106
 นั้นหนักหนาเบา (๖)ถ้อยคำผู้อุปการซึ่งทำพิไต่กันนั้น
 ยังปรกติอยู่หยาบพื้นเพื่อน แลให้(๗)ผู้นั้นทั้งนี้ถามผู้อุปการ
 นั้นก่อน ถ้าผู้อุปการนั้นถ้อยคำมิได้เป็นปรกติพื้นเพื่อน

(๔)อยู่ ท่านมิให้คงเป็นพิไต่กันได้เลย ถ้าแลผู้นั้นนั้นถาม
 ผู้อุปการหนัก(๔)ถึงสามมือสามหน ถ้อยคำผู้อุปการนั้น 107

ปรกติมิได้พื้นเพื่อน แลทำ(๖)พิไต่กันไว้แก่บุตรภริยาญาติ
 พื้น้อง ให้ทำบุญให้ทานให้เจ้าไทยพระ(๗)สงฆ์ ถ้ามีผู้
 นั้นดั่งกล่าวไว้นี้ ท่านให้ฟังเอาได้เป็นสิทธิโดยพิไต่กัน

(๔)ถ้าผู้นั้นทั้งนี้มิได้ถามผู้อุปการๆทำแต่พิไต่กันไว้แก่บุตรภริยา

108 ญาตีพี่น้อง

(a) เมื่อผู้อาพาธอยู่นั้นกำหนดท่านไว้ดังนี้

ผู้มีบั้นตศักติมา ๑๐๐๐ ทำพิโนยกันไว้พันเดือนเท่ากับ ๑๕ วันจึงถึงอวิจกัม

พรหมณทำพิโนยกันไว้พันเดือน ๑ กับ ๑๐ วัน

ถ้า

ถ้ามา ๑๐๐๐ มาถึงมา ๘๐๐ ทำพิโนยกันไว้เดือน ๑ กับ ๕ วัน

ถ้ามา ๖๐๐ ถึงมา ๔๐๐ ทำพิโนยกันไว้พันเดือน ๑ กับ ๓ วันจึงถึงมรณภาพ

พันทนายไพร่เป็นดีทำพิโนยกันไว้พันเดือน ๑ จึงตาย

109 (a) ท่านว่าพึงเอาพิโนยกันนั้นได้ อย่าได้เรียกเอามาแบ่งปัน

เลยเพราะว่าผู้อาพาธนั้น (b) ถึงแก่มรณภาพพันกำหนด ถ้าแลผู้

อาพาธนั้นทำพิโนยกันไว้แก่ญาตีพี่น้อง (c) แลถึงแก่มรณภาพยัง

มิพันกำหนดตั้งกล่าวไว้นี้ท่านมิให้ฟัง ท่านว่าเพราะ (d) ผู้นั้น

มิได้ถามผู้อาพาธๆ สติพี่น้อง ท่านให้เรียกคืนเอาทรัพย์

110 (a) สิ่งของข้างม้าข้าคนไรณาเรือกสรวนพิโนยกันนั้น แบ่งปัน

ให้บุตรภริยาญาติ (b) พี่น้องพ้องพัสดุตามพระราชกฤษฎีกา ถ้า

ผู้นั้นถามผู้อาพาธ ๗ มีปรกติ (c) ถ้อยคำยังขึ้นอยู่ถึง ๓ มือ

๓ หนแลผู้อาพาธถึงแก่มรณภาพแต่ใน ๒ | วันที่ดี (d) ท่านว่า

ทรัพย์นั้นคงเป็นสิทธิแก่ผู้รับนั้น ถ้าแลผู้อาพาธนั้นได้ทำพิ

111 โนยกัน (a) ให้ทำบุญให้ทานแก่เจ้าไทยพระสงฆ์ แลผู้อาพาธ

นั้นมรณภาพลงยังมีพันกำหนด (b) ตั้งกล่าวมานี้ ท่านว่า



อย่าให้เรียกเอาทรัพย์นั้นคืนเลย เป็นสิทธิ (c) แก่เจ้าไทยพระ

สงฆ์ แลทรัพย์ของเขาผู้มรณภาพนั้นให้ทำบุญให้ทานแก่เขา

(d) ๕๐ มาตราหนึ่ง ผู้อาพาธนั้นมีทรัพย์สิ่งของแก้วแหวนเงิน

112 ทองสรวนทรัพย์ (a) สิ่งใด ๆ แลเรียกทรัพย์นั้นออกมาขึ้นให้ถึง

มือบุตรภริยาญาติพี่น้องพ้องพันธุ์ (b) มีศหาบาทษกรรมกรชาย

หญิง แลให้ทาาทรพยกับมือผู้อพาธเองใช้ (c) แลบุตรภรรยา
 ญาติพี่น้องพ้องพันธุมิศหาบ ได้รับเอาทรพยนั้นไปจากมือผู้
 (d) อาพาธนั้นแล้ว แลมีเจ้าไทยพระสงฆ์ผู้เถ่าผู้แก่ลูกนังรู้
 เหนด้วยเปนค่านับ (a) ท่านว่าเปนสัทแก่ผู้ได้ทรพยนั้น ถ้า 113
 แลผู้อพาธถึงแก่มรณภาพใช้ (b) ท่านมิให้เรียกเอาทรพย
 นั้นมาแบ่งปันเลย ๗ ๗ ๖ 
 (c) ๕๑ มาตราหนึ่ง ตำนาน ๔๐๐ ลงมาถึงนา ๑๐ ไว้ตายใช้
 ให้ปัน (d) ทรพยมรดกเปน ๓ ภาค ๆ หนึ่งให้แก่ บิดา / ผู้ตาย
 ภาคหนึ่ง (a) ให้แก่ มารดา / ผู้ตาย ภาคหนึ่งให้แก่ ญาติ 114
 พี่น้องลูกหลานเหลน (b) ผู้ตาย ซึ่งได้รักษาไข้ปลงศพ
 ตามสัจแลห่าง ๗ ๖ 

REVIEW OF BOOK.

Les Collections Archéologiques du Musée National de Bangkok.
 Par George Coedès, Secrétaire Général de l'Institut Royal de Siam.
 Paris et Bruxelles, les Editions G. Van Oest, 1928.

This volume forms the 12th of the series called "Ars Asiatica", published by the well-known firm of G. Van Oest of Paris and Brussels, under the direction of Monsieur Victor Goloubew, and the joint editorship of Professor Louis Finot and Monsieur Joseph Hackin, the two former, distinguished members of the Ecole Française d'Extrême-Orient, and the latter, the keeper of the Musée Guimet in Paris. The volume has 30 pages of text, illustrated by 40 plates, and all concerned may be congratulated upon the production, which well maintains the high standard set.

The importance of this work for Siam is manifest. It is the first evidence given to the world in general of the remarkable collections already housed in the recently formed National Museum of Siam, and it is fitting that one of the fine Arts, Sculpture, both in stone and bronze, should assume this introductory rôle. Seeing that the Museum has as yet, in its present form, had a life of barely two years, great praise is due to the Authorities—to H. R. H. Prince Damrong Rajanubhab, the President of the Royal Institute, and to Prof. G. Coedès himself, in particular—for having already gathered together such an abundance of national treasures and so many fine specimens of Siamese art and archæology in all its various forms. These spacious halls and their contents must be seen to be fully appreciated.

Before reviewing the work itself, the writer wishes to remark on the title of the book which, in his opinion, is not altogether a happy one. Archaeology brings to the mind Ancient Buildings, either intact or in ruin, and although "Collections Archéologiques" cannot, it is true, refer to such, still "Collections de Sculpture" would, it is thought, have been a more appropriate title, or at least

more indicative of the contents of the book to the general reader. With this reflection which, it is hoped, will not be thought hypercritical, we may pass to the text itself.

The first ten pages of the text are devoted by the author to a historical summary of the events which ultimately led to the institution of an Archaeological Service in January 1924 by King Rama VI, and to the inauguration of the National Museum in November 1926 by His present Majesty.

From this it appears that King Mongkut (1851-1868) was the first monarch of Siam to conceive the idea of gathering together national antiquities, and it was he who brought down the famous inscribed obelisk of Rāma Gamheng, which might almost be called Siam's "Magna Charta," from Sukhodaya to Bangkok. But his collections were not available to the public, and it was not until 1874 that King Chulalongkorn first opened a small public museum in the outer court of the Royal Palace. Eventually, in 1887, after the death of the last Second King of Siam, this museum was removed to the latter's Palace, a part of which no longer required for use was adapted for this purpose; but it was not suitably maintained and remained almost derelict, until the whole of the Second King's Palace was handed over to the Royal Institute in 1926 for the purpose of creating a real National Museum, of which the halls originally occupied still form part. The whole series of buildings is an almost unique example of a Siamese Prince's Palace of the late XVIIIth century, and forms a setting for a National Museum which must be unsurpassed in the East.

Without going into further details regarding the establishment of the Museum, one may mention that, as Prof. Coedès remarks, the present collections have not been created 'out of nothing', but are, to a large extent, an amalgamation of smaller collections housed in various Temples and Ministries, and owe their richness, in particular, to a fine collection formed by Prince Damrong himself while he occupied the post of Minister of the Interior.

A Law was promulgated on May 5th 1927, providing for the administration of the National Museum and placing it under the care

of the Royal Institute ; and a point of interest to foreign readers is another Law of October 25th 1926, which provides that no objects having artistic or archaeological value may leave the country without the express authorisation of the Institute.

We now come to a consideration of the Sculpture in the Museum, which is described and illustrated in this volume. Naturally, in a work of this nature which is intended for the general public as well as for the student, the treatment is not detailed and is only designed to give an outline of all the varying racial influences which have played their part in the moulding of modern Siam. But the outline it gives is clear as far as it is known at present, and this is all the more necessary since the only work hitherto published which is devoted entirely to the same subject, and which may therefore be compared with the one under review, is "Sculpture in Siam" by Dr. Alfred Salmony of the Far Eastern Museum at Cologne. Unfortunately, chiefly, it seems, owing to the paucity of material available, judging from the illustrations, this volume, while of merit as a pioneer work, cannot be considered satisfactory in its presentation of the subject. The specimens reproduced are, with a few notable exceptions, of poor quality—in deed, they give no conception of the richness of the material available in Siam—and the author has not been able to avoid a number of errors of major proportions. The present work will, therefore, it is hoped, help to restore Siam's sculptural remains to a higher and truer plane, and, as the text is in French, it will be of interest to give a summary of the conclusions arrived at in English.

From the period of the occupation of Central Siam by the Khmer, that is, from about the beginning of the XIth century, the history of Siam is now fairly well known, in outline at least, but of the forces at work in the thousand years anterior to that period, we are only now beginning to form an idea, thanks largely to the researches of Prince Damrong and Prof. Cœdès.

The most ancient sculptures to be found in the Museum represent, though they may not belong to, the earliest period of Buddhist art, when the person of the Buddha was represented by symbols only,

before the Gandhara school broke away and began to make images of the Great Teacher himself. There have been discovered at Brah Pathama (Nakon Pathom), and at other places round the North-West corner of the Gulf of Siam, symbolic figures which are attributed for the present to the so-called 'School of Dvāravatī,' an art which has hitherto been almost unknown, but which is undoubtedly the work of Indian sculptors. In addition, both stone and bronze images of the Buddha of Indian style have been found in Siam, in the regions of Ayudhya and Lopburi and in the North-Eastern provinces as well; and it is interesting to note that the stone images are almost always made of blue limestone, and not of sandstone which was the material commonly employed by the Khmer. The present writer has also a small head of this period in granitic rock. They recall the art of the Gupta period, and particularly of that of the Sarnath region in India. From the indications and evidence at present to hand it is thought that this pre-Khmer art dates at the latest from the VIth century, and it is ascribed to the 'Dvāravati School', since this is the name given by Chinese travellers of that period to a land lying between modern Burma and Cambodia. Prof. Cœdès thinks that they may be largely the work of Môn sculptors, since there are good reasons for believing that the region round Ayudhya and Lopburi was peopled by the Môn before the Khmer took possession of it. This may, in the writer's view, well be true of the later productions of this art, but we do not yet know how long the Môn occupied this district, and some of the sculptures may possibly go back to the IIIrd or IVth centuries of the Christian era, if not earlier, and may, it is suggested, have been brought from India itself or be the work of Indian colonists.

Prof. Cœdès recalls that pre-Khmer statues have also been found in Cambodia, very similar in type to the above, and suggests that it is possible that this realm of Dvāravatī formed a kind of intermediary, from which Gupta art came to Cambodia in the first place. On the face of it, the argument seems feasible. Against it, however, Sir Charles Eliot, the author of 'The History of Hinduism and Buddhism', told the writer

personally that in Bijapur, in Central India, he had found what seemed to him to bespeak the indisputable origin of Khmer sculpture and architecture. If this is correct, it would seem to indicate a more direct intercourse between India and Cambodia in Khmer times, and if in the Khmer, why not in the pre-Khmer period also? But this is, after all, a side issue, and the questions which still remain to be answered are, when did this Indian influence first touch the shores of Siam, and from what part of India, if from India direct, did that influence come? In the writer's opinion, this art of *Dvāravatī* at its best, as shown by Plate VI (a) in the present volume and Plate XXI of Herr Salmony's work, which is wrongly classed as Khmer, is as attractive as the best Cambodian sculpture, both in breadth of conception and in execution.

In the same districts in which '*Dvāravatī*' images have been found, there have also been dug up standing images of *Vishnu* with a cylindrical head-dress, something like a fez. These were formerly attributed to pre-Khmer art in Cambodia, but it is more likely, from the number found in the northern portion of the Malay Peninsula, that they are of Indian origin also, and that such forms came to Cambodia itself through the Malay Peninsula. Both these and certain other Indian types of sculpture found near Bejraburn (*Petchabūn*) in Central Siam, have been provisionally labelled '*Dvāravatī*', until further evidence is forthcoming to determine the school which produced them.

The next type of sculpture to be considered is another phase of Indian art, which is chiefly represented by the figure of *Lokeṣvara*, and which is attributed to the Kingdom of *Çrivijaya*, a Kingdom exercising sovereignty over a large part of the Malay Peninsula and Archipelago from the beginning of about the VIIth century A.D. The discovery of this Kingdom is due mainly to the researches of Prof. Cœdès himself. The types found of this period, of which the Museum possesses several fine specimens, seem to contain elements allied to pure Indian prototypes, to the VIIth century sculptures of Kanheri and Aurangabad, to the ancient kingdom of *Champā*, and in some respects to that of *Dvāravatī* itself. It is not possible to say more of this art at present.

We now pass to those manifestations of Khmer art which were either brought to, or made in, Siam during the centuries of the Khmer dominion, from about 1000 to 1300 A. D. Of pre-Angkor Khmer art but little has been found, but the Angkor period is well represented in the Museum both by bronze figures and objects, which have already been described by Prof. Cœdès in 'Bronzes Khmèrs' (reviewed by the present writer in Vol. XVII, pt. 2, of this Journal), and also by stone sculpture.

The Khmer, it is believed, occupied Lopburi about the beginning of the XIth century, and made it the Capital of their colony. It is from that district and its neighbourhood that most of the specimens in the Museum have come, for which reason they are classed as belonging to the 'School of Lopburi.' This school goes through a gradual transition period, and it is of interest to trace the transformation of the art from the pure Khmer type through a range of varying forms until it emerges about the XVth century into the pure Thai type.

There are in the Museum two beautiful statues of the Buddha (Plates XX & XXI), and another traditionally reported to be of a King (Plate XIX), which recall the classical period of Khmer art in their proportions, if not altogether in their physiognomy, and are probably of a period anterior to the XIIIth century. There are also a large number of the later types which developed in the succeeding centuries.

Prof. Cœdès discusses at some length the differences in detail which occur between the pure Khmer style and the 'Lopburi School', and asks the question, whether the latter, i. e., the most ancient of them, were made by provincial Khmer artists or by foreign (i. e. Thai) artists copying the Khmer traditions? In the writer's opinion, the answer is—both.

The most interesting feature of Thai art, to which we must now turn, is that it is by no means homogeneous, but is divided into a number of schools with a common Thai influence, of course, but each showing particular features of its own. This is not the place to go into a detailed examination, but Prof. Cœdès disposes very effec-

tively, in the writer's mind, of the contention, current still among some writers on Siam, which would date Thai images as far back as the VIIIth century. It may at least be accepted as practically certain that there was no developed Thai School of Buddhist art in Central or Southern Siam before the XIIIth century, until, in fact, we come to the Sukhodaya school. Apart from the Dvāravātī school, there are distinct Môn influences up to the VIIIth century (even later in parts of Northern Siam), and the Khmer reigned supreme in Central Siam until the XIIIth century. What Thai were to be found were only settlements scattered in various parts, and, as Prof. Cœdès says, it is incredible that they should have produced in Siam a style of their own by that time. The only possible exception to this might be found in Northern Siam, to which reference is made below.

First, we have the School of Chieng Saen, which covers the north of Siam and to which an Indian origin, through the intermediary of Pagan, the ancient capital of Burma, is ascribed. An interesting point in this connection, which will no doubt lead to further discussion, is made by Prof. Cœdès when he says that, of all Thai images of the Buddha found in Siam, those which approximate most to the Chieng Saen type are found in the Nakon Sritammarat district in Southern Siam, and he considers this to be due to a common origin of both types, namely the Magadha type of the Pāla period in India (VIIIth to XIIth centuries). Whether this proves to be correct or not, some interesting problems arise, when we consider the question of the advent of the Thai in Northern Siam. Although the illustrations which Dr. Salmony ascribes to the VIIIth & IXth centuries (Plates IX to XIII of his work) are clearly not northern types, yet the question remains whether there were not earlier types of Buddhist art created in northern Siam before the rise of the 'Chieng Saen School'. The problem is concerned with the arrival of the Thai in the north. As far as the writer knows, the first more or less authentic date given to a Thai settlement of any importance is about the IXth century in the neighbourhood of Chieng Rai. When these Thai arrived, were they Buddhists already?

They probably did not come direct from China, but from the Southern Shan State of Chieng Tung, which is still inhabited by a Thai people, the Shan. At that time Pagan had not risen to any particular eminence as a centre of culture in Burma, and if the Thai were then Buddhist, their Buddhism must probably have come from Tagaung, if not from China itself. Tagaung is a still more ancient capital of Burma than Pagan.

Coming south, there is the Sukhodaya school, which is characterised by the feminine grace of the body and a peculiarly long, hooked nose, at least in its earlier stages of development. This school, in which there is probably a large amount of Sinhalese influence, may be taken, it is suggested, as the classic Siamese (Thai) type, of which the magnificent Jinarāja Buddha at Pitsanulok is the acknowledged masterpiece. There is little doubt that the Sukhodaya school in time spread its influence over the whole country, from Chieng Saen to Ayudhya.

Next, there is the School of Ū Thong, the name of an ancient Thai city which has been chosen to represent the period to which appear to belong certain images which still possess Khmer influence but which show unmistakable Thai characteristics. Most of these images come from the vicinity of Supanburi and Ayudhya, but have also been found as far north as Sukhodaya. As they have practically no affinity to the recognised Ayudhya school of Siamese art, and as Ū Thong was a Thai capital at least a hundred years before Ayudhya was founded, it is probable that they belong to a period prior to the founding of the latter, and represent a true transition period in *bronze* from the Khmer to the Thai. Most of the images of this period are of a very pleasing character, and the quality and the modelling of the bronze is sometimes remarkable.

The last type to be considered is a series of imposing statues in bronze, ranging from 1½ to 2 metres in height, one of which was made in the 'Khmer Style' at Kambaeng Bejra at the beginning of the XVIth century. There are two long rows of these images in one of the main halls of the Museum.

This concludes the survey of the schools of art contained in

the present volume, which, as will be seen, stops at the period of the rise of the National Art of Ayudhya.

One point may be noticed before we close. The Khmer, it is clear, cast but few images in bronze, compared with the monumental works which they carved or moulded out of stone. The Thai, on the other hand, though not neglecting stone altogether, obviously preferred bronze as a medium for expressing their religious art. Where did the mass of metal required for the composition of all this bronze come from?

In conclusion, it is suggested that, when a second edition is called for, the value of the book would be much enhanced by the addition of a sketch map, showing the distribution of the different schools of art as known at present, as well as a tabulated list of the schools themselves.

R. S. LE M.

Notes of the Quarter : July—September.

The third quarter of the year has been one of unusual activity on the part of the Council, which met on four occasions. There were three ordinary Meetings and a special meeting held to consider the proposed Building Scheme.

MEMBERSHIP.

The following have been elected to membership during the period :—

July 11th—Mr. E. O'Neil Shaw.

August 15th—Nai Louis Girivat, Professor E. Gordon Alexander.

September 5th—Mr. Otto Praeger.

The following have resigned their membership :—

Messrs. L. J. Robbins, R. D. Atkinson, K. V. Nielsen, C. T. Bauman, all from the end of 1928.

Furthermore the election of Luang Thurakieh Phitan, announced in the Notes for April—June, was withdrawn as same had been put forward owing to a misunderstanding.

THE COUNCIL.

There has been no alteration in the composition of the Council during the period under review.

THE HONORARY SECRETARY.

The Honorary Secretary having proceeded on leave during the month of May, Major E. Seidenfaden consented to act for him during his absence.

TWENTY-FIFTH ANNIVERSARY.

The question of observing the twenty-fifth anniversary of the founding of the Society has continued to occupy the minds and the deliberations of the members of the Council. As a part of the celebration a Building Scheme, brought forward by Mr. le May, has been under discussion at several meetings. At the meeting held on September 26th, specially to consider this scheme, it was decided to call a Special General Meeting on the 17th October in order to lay the proposals for the planned future permanent home before the

members of the Society. The terms of the notice for calling this meeting, drawn up by Mr. le May, and to be sent out to all members of the Society, were also agreed on.

TEMPORARY QUARTERS.

Messrs. The Bombay Burmah Trading Corporation, the owners of the Poh Yome House, where the Society has been housed since 1924, having given final notice of the termination of the lease of the rooms on November 13th 1928, the question of finding new suitable quarters has been the subject of much discussion and anxious deliberations, which had not yet led to any final result when the quarter ended.

EXCHANGES.

By reason of the press of many other important matters the Finance Committee has not yet been able to make the list of exchanges ready for presentation.

FINANCE COMMITTEE.

Due to the absence on leave of both the Hon. Secretary and the Hon. Treasurer the Finance Committee has during the period under review consisted of only three members; namely the three Vice-Presidents with Phya Indra Montri as Chairman, Major Seidenfaden as Act. Secretary and Mr. le May, who besides being one of the permanent members, has acted for the Treasurer.

Three meetings were held on which various matters of financial importance were discussed before being laid before the Council. One of the results of these discussions took form of a proposed budget for 1929 in which, in order to balance the income and expenses of the Society, the latter have been cut rigidly down without, it is hoped, in any way impairing the activities of the Society. According to this budget the total income for the year 1929 would amount to roughly Tes. 5550.00 while the expenses would come to about Tes. 4870.00 leaving a credit balance of about Tes. 680.00 at the end of the year. This proposed budget was passed by the Council at its sitting on the 11th July, it being furthermore decided that in future a budget should be prepared for every year.

NATURAL HISTORY MUSEUM.

A report of the Natural History Section Committee was laid before the Council but, in view of other more pressing business, it was decided to postpone the consideration of same to a future meeting of the Council.

STUDY SECTIONS.

A meeting of the Natural History Section was held on the 31st August where Dr. Kerr, leader of the Section, presided. Dr. H. McCormick Smith exhibited several interesting specimen, of flying squirrels and fishes; Dr. Kerr showed a number of plants; and Mr. Aagaard, a collection of butterflies; while Mr. Marcan read a very instructive paper on the Mangroves of Siam, illustrated by lantern slides. In spite of the inclement weather there was quite a good attendance.

DISTINGUISHED VISITORS.

Originally it was expected that Professor Sylvain Lévi, the noted Sanscrit and Buddhist scholar, would pay a visit to Bangkok between the 7th and 14th July and, in that eventuality, he had kindly promised to read a paper on "Buddhism in Nepal." Unhappily Prof. Lévi had to cancel intended visit to Bangkok.

However, the members of the Society had the pleasure of meeting Prof. Louis Finot, the learned Director of the Ecole Française d'Extrême Orient, who arrived in Bangkok at the end of July.

On the occasion of Prof. Finot's visit the President and members of the Council gave in his honour an At Home to which all the members of the Society were cordially invited. For this purpose H. H. Prince Dhani Nivat kindly placed two rooms in the Chulalongkorn University at the Council's disposal. In spite of the rather unclement weather about 40 members of the Society responded to the Council's invitation. After tea had been served Prof. Coedès rose and in introducing Prof. Finot reminded his hearers that Prof. Finot was in fact one of the oldest members of the Siam Society, having become a corresponding member as far back as in 1904, i. e., at the very beginning of the Society's existence—later on, in 1923,

to be promoted to the exalted position of an Honorary member. The President next, after having paid a warm personal tribute to his old teacher and friend, mentioned the work done by Prof. Finot and that of the now world-famed French School of the Extrême-Orient, whereafter he shortly sketched the labours of the Siam Society which, thanks to the unabated interest of H. M. the King and other members of the Royal family, not to forget the Society's respected Vice Patron, H. R. H. Prince Damrong, were steadily progressing until the Society now, in view of its 25th anniversary next year, was considering means by which it might come into possession of its own home.

The President concluded his speech by thanking the distinguished visitor for having accepted the invitation of the Council whereafter those present drank the health of Prof. Finot.

Prof. Finot, after having thanked the Council for the invitation extended to him, said that the cordial relations which had for so long existed between himself and the Siam Society were such that he really felt being an active more than an honorary member. He gave an interesting summary of the activities of the Ecole Française and mentioned the work done at Sambor, probably ancient Cambodia's capital before Angkor, the recent discoveries made at the latter place and at the famous temple, Phra Khan, as well as the discovery of what was probably an old capital of the Cham situated near Tourane in Annam. He concluded by wishing all success to the Siam Society.

The enjoyable meeting finished by the screening of a series of excellent films of local historical interest, kindly placed at the disposal of the Society by Messrs. The Phatanakorn Company, to whose director Nai Louis Girivat the cordial thanks of the Society are due. Other films kindly sent by the Royal State Railways could unhappily not be screened for want of time.

Additions to the Library

Periodicals.

1. Extrême Asie, New Series, Nos. 22 to 26.
2. Journal and Proceedings of the Asiatic Society of Bengal Vol. 23 Nos. 1 and 2.
3. Journal of the American Oriental Society, Vol. 48 Nos. 2, 3.
4. Journal of the Malayan Branch of the Royal Asiatic Society, Vol. 5 part 4, Vol. 6 part 1.
5. Journal of the Royal Asiatic Society of Great Britain and Ireland, 3rd. and 4th. Quarter, 1928.
6. Man, Vol. 27 No. 12., Vol. 28 Nos. 7, 8, 10, 11.
7. Rendiconti, Serie Sesta, Vol. 3, fasc 11-12., Vol. 4, Fasc 1-2., 3-4.
8. Bulletin of the Museum of Fine Arts, Vol. 26, Nos. 156, 157.
9. Zeitschrift der D. M. G. Band 7., Heft 2 (Band 82).
10. Acta Orientalia Vol. 7 part 1.
11. Bijdragen, Deel 84 No. 1., Nos. 2-3.
12. The Journal of the Burma Research Society, Vol. 17 part 2 Vol. 18 part 1.
13. Journal Asiatique, Tome 211, No. 1.
14. Bulletin of the School of Oriental Studies, London Institution, Vol. 5 part 1.
15. Baessler-Archiv, Band 12, 1928.
16. Archives d'Etudes Orientales, Vol. 20 No. 1.
17. Revista de la Sociedad Geografica de Cuba, Año 1 Nos. 1, 2.
18. Bibliotheca Universitatis Liberae Polonae Fasc. 19, 20.
19. Université Libre de Pologne. Annuaire pour l'Année Académique 1926—1927.
20. Sxidnij svit Vostotchenijmir (Le Monde Oriental) 1927 No. 1, 1928 No. 2. (in Russian Characters).
21. Volkenkundige Opstellen, Vol. 2, 1928.

22. Annuaire Statistique de l'Indochine. Recueil de Statistiques relatives aux Années 1913 à 1922 et avec le supplément. 1. ere Vol.

23. Yenching, Journal of Chinese Studies, No. 3. (in Chinese characters).

24. Publications of the Ethnographical Museum, Zagreb. Collection of Yugoslav Ornaments, together with plates, Vols. 1, 2, 3, (4 Volumes altogether).

25. Bulletin of the International Committee of Historical Sciences, Vol. 1 parts 4, 5.

26. The Record, The Organ of the Board of Commercial Development, issued by the Ministry of Commerce, No. 29.

BOOKS.

1. The Natural and Political History of the Kingdom of Siam A. D. 1688, translated into English from the original, by Herbert Stanley O'Neil,

2. Mishi The Man-Eater and other tales of big game, by E. C. Stuart Baker.

3. Siam, by Mr. D. Bourke-Borrowes. (Lecture given to the Central Asian Society on April 18, 1928).

4. Koninklijk Bataviaasch Genootschap Van Kunsten en Wetenschappen, 1778-24 April 1928. Verslag der Viering van den 150 Sten Gedenkdag.

5. Gids in het Valkenkundig Museum Vol 5. Java.

SIAMESE.

๑. หนังสือ คู่มือ พุทธมามกะ

๒. หนังสือ อมิตายะสูตร

๓. รายงาน กรม สาธารณสุข ประจำปี พ. ศ. ๒๔๖๘.

๔. เอกสาร สาธารณสุข เล่ม ๔ ฉบับที่ ๗, ๘, ๑๐.

๕. ข้าราชการ ปี ที่ ๑ เล่ม ๑.

๖. จดหมายเหตุ ของ สภาเผยแผ่ พาณิชย ฉบับ ที่ ๒๙, ๓๐.

NATURAL HISTORY SECTION.

1. Records of the Indian Museum, Vol. 30 parts 1, 2.
2. Biological Review, Vol. 3, Nos. 3, 4.
3. Le Gerfaut, 180 Année, Fasc 2.
4. Proceedings of the U. S. National Museum, 2726, 2729, 2730, 2733, 2738, 2739, 2740, 2744.
5. Memoir of the Boston Society of Natural History, Vol. 6 Nos. 3, 4, Vol. 8 No. 4, and the title page of Vol. 6 & 8.
6. Journal of the Federated Malay States Museums, Vol. 14 part 2.
7. The Philippine Journal of Science, Vol. 36, Nos. 1 to 4, Vol. 37, Nos. 1 to 3.
8. Bulletin of the Smithsonian Institution, U. S. National Museum, No. 100, Vol. 7., No. 144., No. 79.
9. Bulletin of the Museum of Comparative Zoology, Harvard College, Vol. 68, Nos 6, 7.
10. Treubia, Vol. 7 Supplément Liv. 2., Vol. 10, Liv. 2—3.
11. Bulletin of the Raffles Museum, No. 1, September 1928.
12. Atti della Società Italiana di Scienze Naturali e del Museo Civico, 1927 Fasc 1—2., 1928 Fasc 1—2.
13. The Journal of the Bombay Natural History Society, Vol. 33 No. 1.
14. Records of the Australian Museum, Vol. 16 Nos. 5, 6, 7.
15. Bulletin of the Peking Society of Natural History, Vol 1., Vol 2 parts 1, 2, 4.

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